

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FOURTH**
DOCTOR

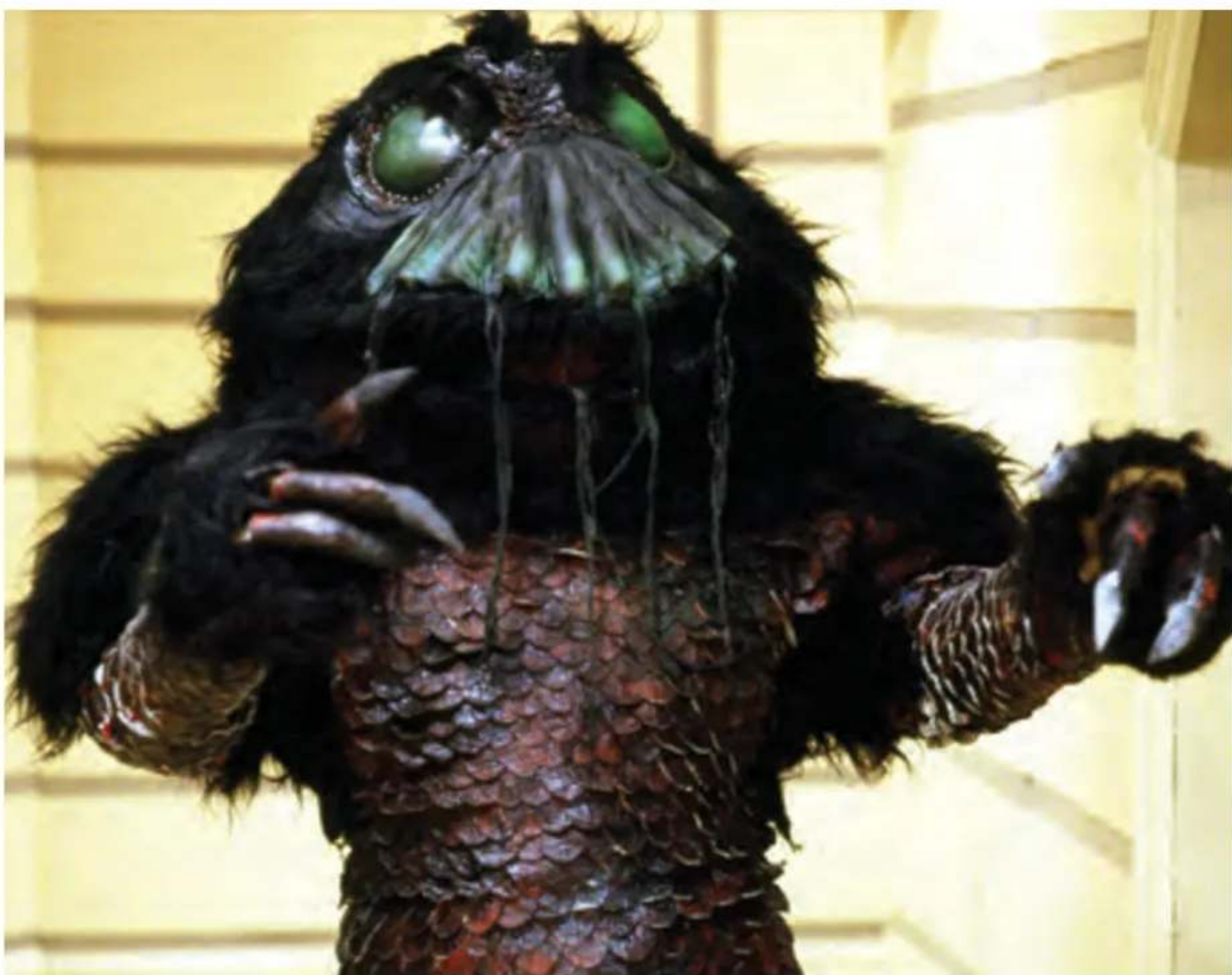
THE COMPLETE HISTORY



STORIES 105-108

CITY OF DEATH, THE CREATURE FROM THE PIT,
NIGHTMARE OF EDEN
AND THE HORNS OF NIMON





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Welcome

City of Death [1979 – see page 6] is a wonderful *Doctor Who* story. Probably. I say that because there are some who aren't that sold on the elegant brilliance of this serial. For me, *City of Death* occupies the still point of everything *Doctor Who* had been trying to achieve – and battle against – in the latter part of the 1970s.

During the tenure of producer Philip Hinchcliffe from 1975-7, *Doctor Who* had been under pressure to tone down its leanings towards more graphic scenes of terror. It left his successor, Graham Williams, with a problem of balance – how to retain the show's bite and ability to give its younger audience a scare or two without scarring them for life.

There was also a question of money. The financial embarrassment sweeping the UK in the late 1970s brought about by eye-watering rates of inflation meant that you got fewer TARDIS roundels for your pound. *Doctor Who* was being asked to do more for much, much less.

Finally, there was *Doctor Who*'s star, Tom Baker. Five successful years in the role led to the actor's larger-than-life personality and

ego spilling over into his portrayal of the Doctor more than ever. His increasingly exuberant tendencies occasionally threatened to play against the drama and send *Doctor Who* up.

City of Death took all of those challenges and turned them into virtues, emerging as a triumph and one of *Doctor Who*'s finest outings. As you'll discover in this volume of *Doctor Who – The Complete History*, the original script was rewritten in a few days by Williams and script editor Douglas Adams. Adams' famous wit imbued the script with an intelligence that Tom Baker's performance responded to perfectly. This was an actor at the height of his powers responding to good material.

The location shoot in Paris gave the series a sheen of expensive quality, yet the act of filming abroad was somewhat cheaper than a location shoot in England. And the fear factor was high thanks to an ingenious mask for villain Scaroth that managed to be within budget constraints and still strike terror into the hearts of the little ones – this one included.

City of Death is arguably the glittering jewel of *Doctor Who*'s 1979/80 series. The remaining stories don't quite scale the same heights, but all display leaps of imagination and adventure. Worlds bereft of metal, spaceships colliding in hyperspace and bull-like monsters ravaging worlds, inspired by myth and legend.

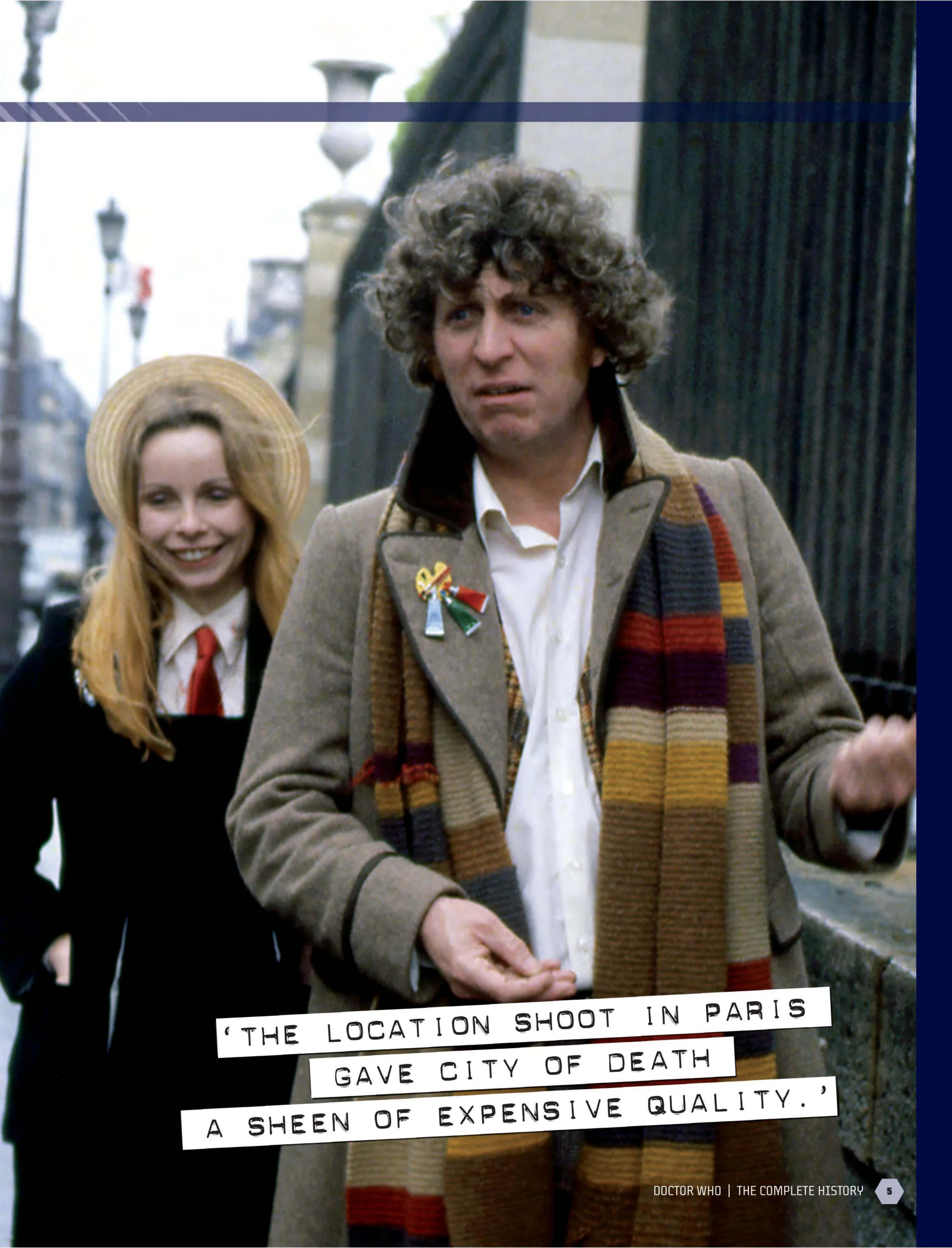
The Horns of Nimon [1979/80 – see page 120] is something of an end-of-term knees-up. When *Doctor Who* returned, change was on the way.

Mark Wright – Editor

Below:

The Nimons have an end-of-term party.





'THE LOCATION SHOOT IN PARIS
GAVE CITY OF DEATH
A SHEEN OF EXPENSIVE QUALITY.'



CITY OF DEATH

➤ STORY 105

While sampling the delights of Paris, 1979, the Doctor and Romana get caught up in a gamble with time. Why is Count Scarlioni conducting time experiments and why does he have six *Mona Lisas* boarded up in his cellar?





Introduction

City of Death is classy and quick witted. It's also groundbreaking and almost universally loved.

It's unafraid to shout about how the series was filming overseas for the first time – the many, many scenes following the Doctor and Romana around the streets of Paris make it quite unlike any other *Doctor Who* of its time. It sparkles with the dialogue of Douglas Adams. Its time-twisting narrative – a rarity back in those days – would eventually become a much more regular approach.

But beyond the glamour of Paris in the spring, the Doctor's witticisms, and the complexities of an alien who exists in seven different time zones at once, there's something else that makes this special. There's a reason why we were in Paris. It's home to the Louvre, where the *Mona Lisa* is exhibited. This story is, in a manner of speaking, a work of art.

Below:

2010's *Vincent and the Doctor*.



In the early days, the TARDIS was decorated with interesting pieces of art that the Doctor had presumably picked up on his travels, and the Doctor's interest in art was one of things that set him apart from the time-bending scoundrel Count Scarlioni. Although he adopted an air of sophistication, the Count's ultimate interest in art was its monetary value. The Doctor on the other hand turned out to be on first-name terms with Leonardo da Vinci. Subsequently, we saw him admire the work of Turner (in *The Mark of the Rani*, [1985 – see Volume 41]) and, much later, he took the time to drop in on Vincent van Gogh [in *Vincent and the Doctor*, 2010 – see Volume 65].

One of the advantages of the lead characters in this vintage of *Doctor Who* both being Time Lords is that we sometimes learn a little about the Doctor's home planet. Here, Romana explained that on Gallifrey paintings are created by computers.

It's nice to imagine that in this way, this cherished serial made its own small contribution to the 50th anniversary of *Doctor Who*. *The Day of the Doctor* [2013 – see Volume 75] revolved around Gallifreyan paintings: three dimensional renderings that people – or Zygons! – could actually hide in.

The Doctor wasn't too impressed by this mechanical approach to drawing. Certainly, when you take into account *City of Death's* troubled origins, it would seem that any precise, methodical procedure to making outstanding *Doctor Who* wouldn't have come up with this extraordinary piece of work. ■



'THIS STORY IS, IN A MANNER
OF SPEAKING, A WORK OF ART.'

PART ONE

A three-legged spaceship sits in a lifeless landscape. Its pilot is Scaroth, and the future of the Jagaroth race depends on him. [1] He attempts to take off, using warp thrust – and the ship warps and explodes.

The Doctor and Romana are on holiday, enjoying the view from the Eiffel Tower in 1979. Meanwhile, in a cellar laboratory, Professor Kerensky warns his benefactor, Count Scarlioni, that his research needs more money. Scarlioni tells his butler, Hermann, to discreetly sell another Gutenberg Bible. [2]

Romana is sketched by an artist in a café. As she reacts, time jumps a groove. The artist throws away his sketch – of Romana with a cracked clock for a face. [3]

The Doctor shows Romana some real paintings; they go to see the *Mona Lisa* at the Louvre gallery. As a guide approaches, there is another time-jump and the Doctor

collapses, landing in the lap of a beautiful woman. [4] The Doctor and Romana leave – followed by a man in a trench coat.

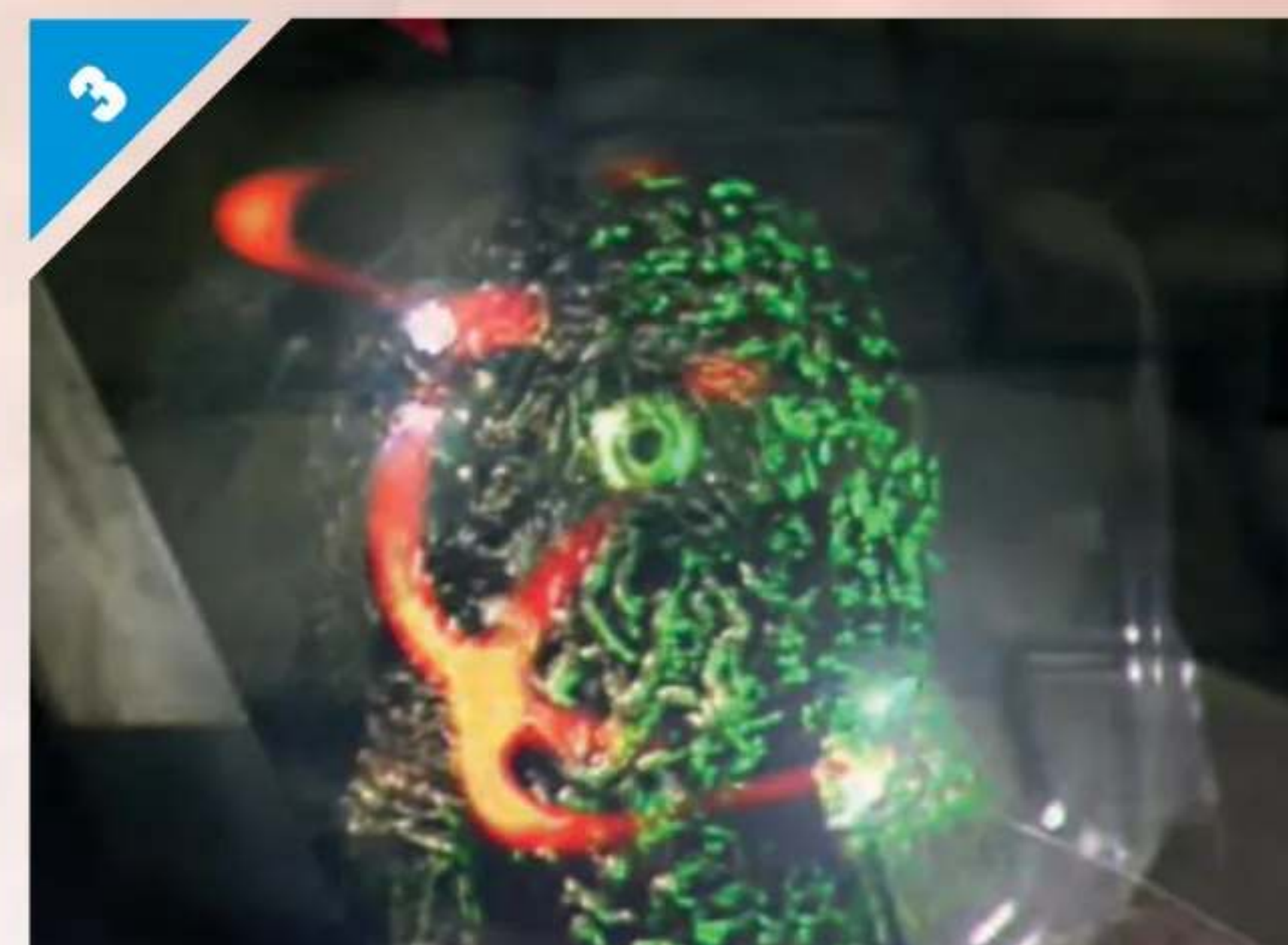
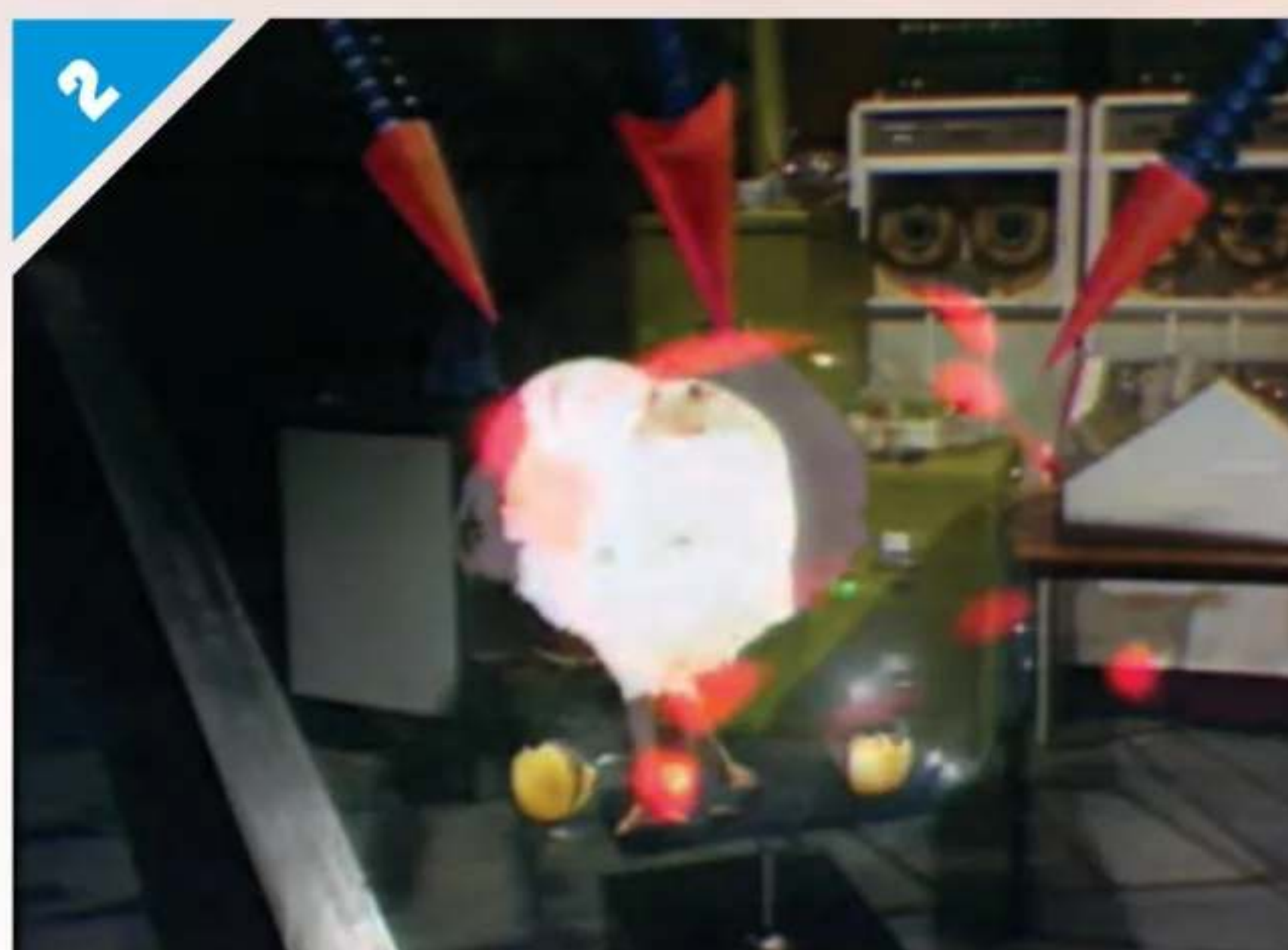
The Doctor and Romana return to the café, where the Doctor shows Romana a bracelet he took from the woman at the Louvre. It's the product of an alien civilisation. The man in the trench coat, Duggan, arrives and orders them into the café at gunpoint.

The beautiful woman, the Countess Scarlioni, informs the Count that her bracelet was stolen but its recovery is already in hand. [5]

Two black-hatted men take the bracelet from the Doctor. At gunpoint Duggan reveals he's a detective and explains that masterpieces missing for centuries have been turning up all over the place. He thinks Count Scarlioni is involved – and then two more black-hatted men arrive.

Scarlioni goes down to the laboratory and inspects his face in the mirror – and then he peels it off, revealing the face of a Jagaroth! [6]





PART TWO

The Doctor, Romana and Duggan are brought to the Count's chateau. The Countess wants to know why the Doctor stole her bracelet. Scarlioni asks the Doctor if he couldn't think of anything more interesting to steal in the Louvre than the Countess' bracelet. [1]

Hermann locks them in a cell adjoining the laboratory. After the butler has gone, the Doctor uses his sonic screwdriver to open the door and he investigates the laboratory. He thinks it is responsible for the time slips. Kerensky enters and the Doctor and his friends watch from hiding as he conducts an experiment, growing a chicken from an egg in seconds. [2]

Upstairs, Scarlioni, the Countess and the Count's men rehearse their plan to steal the *Mona Lisa*.

As the chicken turns into a skeleton the Doctor tells Kerensky he's got it wrong. The Doctor reverses the polarity; the

skeleton reassembles a chicken and then turns back into an egg. Then the face of a Jagaroth appears in the machine [3] and Duggan knocks Kerensky unconscious.

Upstairs, Scarlioni demonstrates how they will deflect the laser beams protecting the *Mona Lisa* by altering the refractive index of the air. [4]

Romana deduces there is a hidden room behind the cell. Duggan knocks down the wall, leading to a bricked-up chamber containing six copies of the *Mona Lisa*! [5] The Doctor realises that's why Count Scarlioni needs to steal the *Mona Lisa* from the Louvre – so he can sell them. Scarlioni catches them, but Duggan knocks him out – and, as they make their escape, Duggan knocks the Countess out too.

The Doctor returns to the TARDIS and travels to Leonardo da Vinci's studio in 1505. A soldier informs him that Leonardo is engaged on important work for Captain Tancredi, and then Tancredi walks in. He looks exactly like Count Scarlioni! [6]

PART THREE

Romana and Duggan break into the Louvre to find that the *Mona Lisa* has already been stolen. [1]

Kerensky finds Scarlioni lying in the cellar, saying the exact words that Tancredi is saying to the Doctor in 1505. Tancredi tells the Doctor that he is the last of the Jagaroth. Four hundred million years ago a few of them landed on Earth in a damaged spaceship, but the spaceship exploded and Scaroth was splintered through time. [2]

Tancredi goes to fetch the instruments of torture, leaving the Doctor with the soldier. The Doctor overpowers the soldier and then writes 'This is a fake' on Leonardo's blank panels, leaving him a note telling him to paint over them. [3] Then Tancredi returns with the thumbscrews!

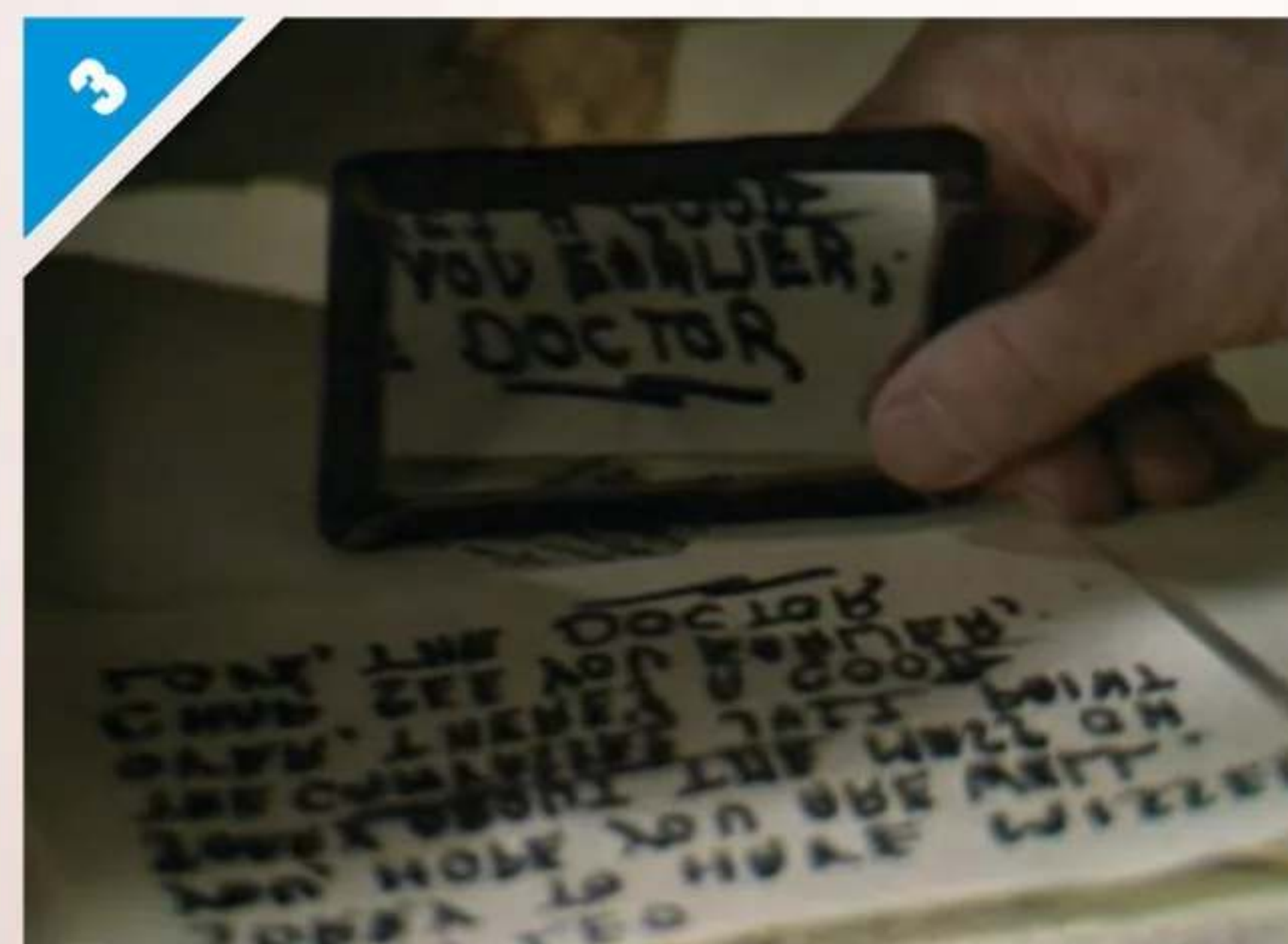
Scarlioni presents Kerensky with plans for a new, more powerful time machine. Kerensky protests that they could not

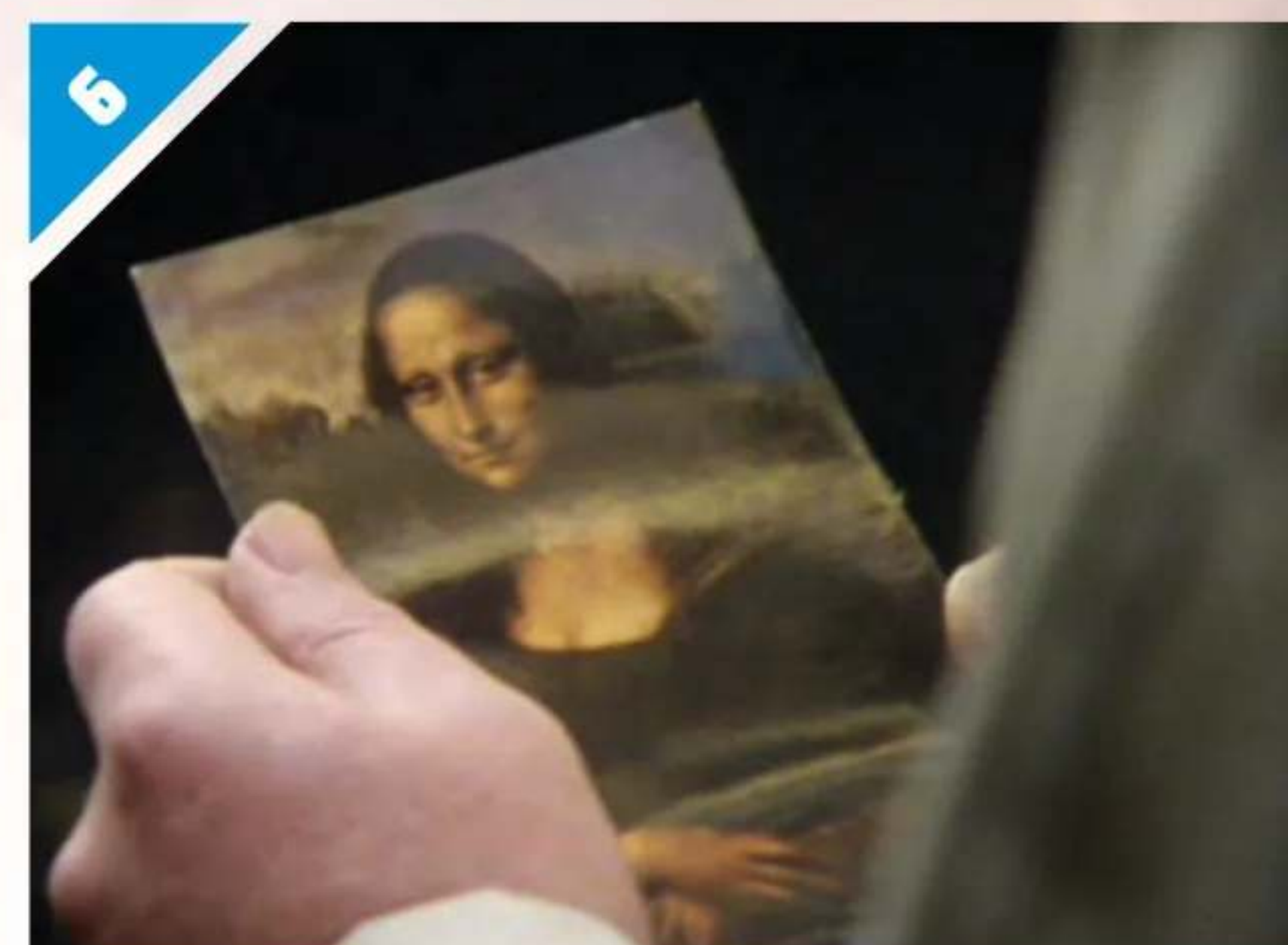
afford it – but then Hermann arrives, with the stolen *Mona Lisa*!

The Countess congratulates Scarlioni on the achievement. He asks her to imagine how a man might feel if he had caused the pyramids to be built and invented the first wheel just to save his own race. [4]

He sends his wife away as he is linked mentally with the other splinters. In 1505, Tancredi is disorientated, enabling the Doctor to escape into the TARDIS. The splinters declare that "The centuries that divide me shall be undone" [5] – and Scarlioni realises that the Doctor and Romana know the secret of time travel.

Romana and Duggan are caught trying to break into the chateau. Scarlioni tells Romana that he needs her knowledge of temporal engineering. He takes her and Duggan down to the laboratory, where Kerensky has finished constructing the new time machine. It could destroy all of Paris. Scarlioni tricks Kerensky into stepping into the machine, where he is aged to death! [6]





PART FOUR

Scarlioni blackmails Romana into helping him.

The Doctor returns to the chateau and asks the Countess how much she really knows about her husband. Hermann takes the Doctor down to the cellar, while the Countess takes out an ancient papyrus showing an alien with one eye! [1]

The Doctor discovers that Romana has fitted the time machine with a field interface stabiliser. Scarlioni tells Hermann to lock them in the cellar with Duggan, then goes to say farewell to the Countess. She pulls a gun on him and demands to know what he is, so he removes his face to reveal his true identity [2] and kills her using the bracelet.

In the cell, Romana tells the Doctor that she has rigged the field interface stabiliser so that Scaroth will only be able to return to the past for two minutes. They ask Duggan to break down the door – but

they are too late; Scaroth is standing in the time machine. He uses it to travel back in time. [3]

The Doctor, Romana and Duggan run to the gallery where the Doctor has left the TARDIS. They hurry inside and dematerialise – much to the appreciation of two art connoisseurs. [4]

The TARDIS materialises on prehistoric Earth. The Doctor, Romana and Duggan pass a pool of inert chemicals that will shortly receive a dose of radiation from the explosion of Scaroth's spaceship that will cause the beginning of life on Earth.

Scaroth appears, determined to get to his spaceship. [5] Duggan punches Scaroth unconscious and he disappears. He reappears in the laboratory. Hermann is alarmed and hurls a piece of equipment at the time machine, which explodes.

The Doctor and Romana return to the Eiffel Tower with Duggan. Only one *Mona Lisa* survived the fire at the chateau – and it has 'This is a fake' written under the paintwork in felt tip! [6]

Pre-production

After contributing two stories to 1978/9 series of *Doctor Who* – *The Stones of Blood* and *The Androids of Tara* [both 1978 – see Volume 29] – David Fisher was invited to submit a variety of ideas for the 1979/80 series by outgoing script editor Anthony Read towards the end of 1978. Two of these were taken up by producer Graham Williams: the first being an idea about a planet with no metal and a huge monster (*The Creature from the Pit* [1979 – see page 52]), while the second was a response to a request from Williams for another parody (since *The Androids of Tara* had been a close spoof of *The Prisoner of Zenda*).

The subject chosen this time was the character of Captain Hugh ‘Bulldog’ Drummond, a determined British adventurer created by ‘Sapper’ (the penname of Herman Cyril McNeile) in his 1920 thriller *Bulldog Drummond*: the adventures of a demobilised officer who found peace dull. Drummond appeared in

Below:

The Doctor, Romana and Duggan face a gamble with time.



numerous sequels from McNeile, and from 1922 onwards featured in many cinema films played by actors such as Ray Milland and John Howard. Spoofs had also been done in the film world, including one starring Jack Buchanan.

Gambling with time

With his work on the scripts for *The Creature from the Pit* completed, Fisher set to work on a new storyline generally referred to as *The Gamble with Time*, which dealt with a crook rigging the casino tables in Las Vegas to finance his own time-travel experiments. Another element of Fisher’s idea was of Leonardo da Vinci being a pal of the Doctor’s and the idea of a time traveller having more *Mona Lisas* painted. At one stage, Fisher had the vision of three Leonardos painting away feverishly. The other inspiration was the idea of somebody waiting for the first creature to emerge from the sea onto the land... and stamping on it. Scripts for *The Gamble with Time* were commissioned on Friday 12 January 1979 with a target delivery date of Wednesday 14 February.

With Fisher duly commissioned, Tuesday 16 January 1979 saw Michael Hayes booked to direct the four-part story for the period Monday 12 March to Friday 6 July. Since completing *The Armageddon Factor* [1979 – see Volume 30] Hayes would not see the original Fisher version of the script.

As he continued work, by late February 1979, the *Bulldog Drummond* influence saw Fisher switching the serial to the setting of Monte Carlo, a rip-roaring adventure set in the 1920s with clear-cut good guys

'GRAHAM WILLIAMS WAS KEEN ON
THE CHANCE TO TAKE DOCTOR
WHO ABROAD FOR THE FIRST TIME.'

Connections: Random journey

► In Part One, the Doctor makes reference to the “randomiser”. This harked back to the end of *The Armageddon Factor* [1979 – see Volume 30] when the Doctor fitted a randomiser to the TARDIS console so the Black Guardian would not be able to anticipate the TARDIS’ destinations.



and bad guys populating the pastiche. Working with the show’s new script editor Douglas Adams, Fisher found that Adams was good at humorous dialogue but felt that he was poor on narrative. It was debated early in the day whether location filming could be afforded in France itself, as opposed to shooting with mock-ups at the Television Film Studios, Ealing.

Parts One and Two of *The Gamble with Time* were delivered by Fisher on Friday

2 March, Part Three on Friday 9 March and Part Four on Monday 12 March. Although the scripts contained many elements of what would become *City of Death*, they formed a quite different story.

Part One opened with a pre-credit sequence showing the splintering of Scarlioni, one of an alien race of Sephiroth, when operating a time bubble on prehistoric Earth. After the titles, the narrative then jumped forward to Paris, 13 April 1928, where the Doctor and Romana were taking a holiday. However, the Doctor alone experienced a time jump when a 1979 taxi and traffic jam suddenly appeared. At a café in Montmartre, an artist called Bourget sketched a picture of Romana with three eyes. Studying the *Mona Lisa* at the Louvre, another time jump occurred. The Doctor saw the face of a Sephiroth momentarily over the picture, and also saw Bourget enter the gallery with what appeared to be a copy of the *Mona Lisa*. As the Doctor and Romana followed the trail to Bourget’s studio, they in turn were being shadowed by ‘Pug’ Farquharson, an English rugby-playing type (‘Pug’ being a breed of bulldog). Pug

joined the Doctor and Romana, and the trio learned that Bourget was being paid by a Count Scarlioni to age duplicates of the *Mona Lisa* to make them look like the real one. Some Slav thugs killed Bourget in his studio, but the Doctor, Romana and Pug escaped. The Doctor decided to visit Leonardo in sixteenth-century Florence and travelled back in the TARDIS to be captured by Captain Tancredi, and then rescued by K9 to return to 1928. Learning of Count Scarlioni, Pug and Romana broke into his chateau to be captured by deranged scientist Professor Kerensky. The Doctor was also captured, and the mad Kerensky, fearing that the trio aimed to steal his discovery, ordered his Slav heavies to kill them by pumping poisonous gas into the cellar...

In Part Two, the Doctor’s party managed to escape the gas, and discover that the *Mona Lisa* had already been stolen from the Louvre. The trio decided to continue investigations in Monte Carlo where Scarlioni owned a casino. At the casino, the group encountered the elegant Count Carl Jaspers Scarlioni (inspired by Drummond’s arch enemy, Carl Petersen), who looked identical to Captain Tancredi, and also

Right:

Countess Scarlioni – an artful thief.



his beautiful companion, Baroness Heidi von Kleist. The Doctor soon realised that a time device was being used by Heidi so that she could cheat at the roulette tables. Pug saved the life of the Honourable Anne Greenleefe, a compulsive gambler who was about to commit suicide. It transpired that the Count owned a villa behind the casino, in which Kerensky had a laboratory. The Doctor broke into the villa to tamper with Heidi's time device, and while there saw Kerensky's experiments in time which could eradicate world hunger. Kerensky explained that the Count financed the experiments by cheating the gamblers at roulette in the casino. Returning to the casino, the Doctor discovered that the Count had found the time device to have been tampered with (since Anne and not Heidi had been winning at the tables). The Count used the device to blast the Doctor into the time vortex...

Time bubble

Part Three began with the Doctor arriving in Leonardo's studio in 1508, and being taken away as a demon by Father Xavier of the Holy Inquisition to be tortured in the castle owned by the Carlionis (being placed on the rack by Master Giovanni). Pug, Anne and Romana headed back for Paris to get K9, pursued by the Slav thugs, and reached the deserted barn where the TARDIS was parked. Leaving Pug and Anne to fight off the thugs, Romana and K9 travelled back to 1508, arriving first in the empty studio, and then in the torture chambers where the revelation that the Doctor has two hearts had confirmed that he is a demon. The Doctor and Romana found that Leonardo was being held prisoner in a cell and forced to duplicate the *Mona*



Lisa. The Doctor killed Tancredi in a sword fight, revealing him to be a Sephiroth. Leonardo was taken home by the Doctor, and the TARDIS then returned to 1928 where K9 saved Anne and Pug from the Slavs. The Doctor had also brought one of the seven duplicate *Mona Lisas* with him from 1508, and this was hung in the Louvre. In the chateau laboratory, the Count watched Kerensky work on a larger version of the time bubble, which showed the Doctor fighting Tancredi in 1508, and then an image of Scarlioni as a druid priest indulging in human sacrifice. On the TARDIS screen too, many images of Scarlioni appeared, including his true Sephiroth form...

Part Four opened as the TARDIS crew realised that Scarlioni was being fractured throughout time following a time bubble

Above:

Scaroth - nice suit, shame about the face.

accident. In 1928, Anne had left for home, and Pug and the Doctor returned to the chateau where they found that Kerensky had been strangled. The Count and Heidi had already left for a new hideout with the time equipment, this time a tower on top of a cliff where the Count disposed of the Slavs in the time bubble. While Heidi shopped for supplies, she was seen and tailed by the Doctor's party. The Doctor and Pug tried to convince her that Scarlioni had killed Bourget and Kerensky, and asked her to help with their plan to stop his time travelling. However, when Heidi returned to the tower and heard the Count's plan to manufacture diamonds, she revealed the Doctor's scheme. The Count strangled her, but as Heidi died she ripped away the human skin covering his Sephiroth face. The Doctor and Romana were too late to stop the Count travelling back in time inside the time bubble, so summoned K9 with the TARDIS to pursue him. They arrived on prehistoric Earth to be captured by Sephiroth Guard Captain Zorath, and learnt that a disease was killing the Sephiroth. Scarlioni had travelled back in time to stop the radiation

Right:

The Doctor and Romana examine the Countess' bracelet.



Bulldog Drummond, but poor *Doctor Who*. The producer also had grave concerns about the gambling aspect, finding its morals questionable in a show that had a large young audience (particularly with reference to the Doctor cheating at the roulette tables to help Anne win back the money she had lost).

By this time, production unit manager John Nathan-Turner had done some trial costings for the script, and showed that it would be as cheap to fly a small cast and crew to Paris for a few days to film against the real landmarks as it would be to mock-up the French capital at Ealing. Williams was very keen on the chance to take *Doctor Who* abroad for the first time, seeing how it could be a major selling point and a chance for a lot of publicity.

However, filming in Paris meant that more emphasis needed to be placed on the picturesque backdrop of the city, whereas Fisher's scripts also had scenes set at Monte Carlo and around the French countryside. One major change that would be needed for filming in Paris, however, would be that the 1928 setting could

Connections: Disappointing Gainsborough

▶ The Count and Hermann also seem to have a good thing going dealing in other high-end art, with reference to sale of a Gainsborough not raising enough money. Thomas Gainsborough (1727-88) was famous for the 1770 painting

The Blue Boy, among others.



from the time bubble explosion which he believed wiped out his race, but the Doctor said they would have died anyway. Finally, Scarlioni agreed to pilot the time bubble again and cause the explosion, with help from the Doctor, Romana and a Sephiroth Elder, Torath. Inside the TARDIS, the Doctor told Romana that the disease wiping out the aliens was the common cold.

The resulting scripts arrived late, and were felt by Graham Williams to be good



not be maintained, it being impossible to redress the 1979 aspects of the city. The removal of the 1928 setting also effectively meant that the Bulldog Drummond character of Pug Farquharson was redundant, and so the style of what was Fisher's pastiche would consequently have to be altered.

'David Agnew'

With the required changes due to perceived problems in the script and the impending location shoot in Paris, Fisher was unable to perform the rewrites because he was going through various personal problems in his marriage. With Fisher clearly having far greater problems in his life than script rewrites, it became clear that a significant script restructuring would have to be handled by the production team itself.

This task would fall to Douglas Adams and Graham Williams, who retired to Williams' house between the evening of Thursday 15 March and the morning of Monday 19 March, working effectively

without sleep. Adams later described being locked in Williams' study and "hosed down" with black coffee – the coffee being made by Michael Hayes, who was staying with Williams that weekend ahead of starting work on the serial.

The bulk of the writing was done by Adams, with Williams advising him on what could or could not be done within the budget.

One intention they now had was to work in as many set pieces that could be filmed easily in Paris, making a big show of the location work. These should generally be background material and not dialogue scenes essential to plot development. And to keep costs down for filming, it was decided to use only three principal characters: the Doctor, Romana and Duggan (the British detective based on Fisher's Pug Farquharson).

During rewrites, Adams reasoned out the tension in the closing episode mounting from the Doctor's inability to get a taxi, and also that the only place the TARDIS could be parked without attracting attention would be in a modern art gallery. Williams liked the idea that many of Leonardo's scientific ideas had in fact come from the Doctor, which tied in with the extravagant claims that the Doctor made about meeting famous figures from history. K9 was dropped, firstly because the prop would be difficult to use in the rapid-moving sequences planned for Paris, but secondly because he was not felt to be essential to the storyline. The robot dog was referred to briefly in the script for Part Two, but was not to appear in the finished programme. Thus David Brierley, who had taken over K9's voice with the

Connections: Priceless bible



Also among the Count's stash of priceless works is a Gutenberg Bible. Johannes Gutenberg (c.1400-1468) was famous for inventing a new system of printing using moveable metal type. The eponymous Bible was the first-ever machine-printed book and was first printed in 1452.



Above:
An away day in
Paris for two
Time Lords.

already-recorded *The Creature from the Pit*, would not be required.

Some elements of Fisher's storyline were followed very closely even in the new storyline which was entitled *Curse of Sephiroth*: the unusual sketch made of Romana by the café artist (which has nothing to do with the plot of *City of Death*) and the experiments done by Kerensky to accelerate an egg into a chicken being prime examples.

Fisher was paid by Williams and script editor Douglas Adams, and BBC documentation continued to acknowledge him and ensured that he retained copyright of various elements of the show. However, when Fisher saw the revised scripts which bore so little resemblance to his own work he knew that he could not have his name on them. As with *The Invasion of Time* [1978 – see Volume 28] two years earlier, potential problems with the Writers' Guild over the script editor and producer writing the serial (and thus doing a writer out of job) were averted by the use of the name 'David Agnew'. This was a BBC in-house name appended to

series and plays which had either been heavily rewritten, or which the original authors had wanted their names removed from (such as a few episodes of the Philip Hinchcliffe-produced crime series *Target*).

In the resulting rehearsal scripts for *The Gamble with Time*, the alien race was referred to as the 'Sephiroth'. Scaroth was described as 'Alien, green, with one eye to the side of his face and only a vestige of a nose and mouth. As far as he can, he shows tension and some cynicism.' The Sephiroth spaceship was a 'bubble' shape which started to change shape as the vessel rose. The dialogue between the Doctor and Romana at the top of the Eiffel Tower was less elaborate and involved Romana suggesting that the options on descending were to "take the lift or jump"; their dialogue about going for lunch was written to be filmed on a street at the base of the tower with the Doctor promising a bistro with "a coq au vin that'll curl your hair".

Kerensky was described as 'short, fat and benign' (later revised to 'short, slight and benign, somewhat apologetic in appearance'), Scarlioni was 'autocratic and

severely suave', while Hermann was 'tall, with a highly domed forehead and a thick moustache' (later revised to 'a tall, bearded man with a military bearing. Dedicated to the Count and totally ruthless'). At the café, the artist abandoned his picture when Romana knocked over a bottle which spilt on the table; as the Doctor leaned to get the paper which had fallen on the table, he saw the artist sitting in place again and the bottle intact, telling Romana: "He's there again! ... We just saw him walk out, but he's still there!" The Doctor snatched the picture before Romana: "*I'll* tell you what I think of it first." Outside the café, the Doctor had 'a reviving glass of mineral water'. When the Doctor spoke of how he and Romana were perpetual outsiders to time, she told him not to be paranoid. "Let time look after itself," the Doctor told Romana, reminding her that they were on holiday.

Originally, Duggan was 'the epitome of the English "gentleman" who can look after himself. He is in his mid thirties'; this was later changed to 'he is a rather down at heel Sam Spade type, who thinks he can look after himself'. The guide in the Louvre was originally male and the action of the time slip in the gallery was

not as clearly repeated. As the Doctor and Romana left the Louvre for the café, they were followed 'in a sinister fashion by Duggan, as much following in fact, as we can afford'. At several points in the script, the stage directions still referred to the Countess as Heidi, and the Doctor had hidden her bracelet in his own pocket. When the Countess explained about a man fainting, the Count originally remarked simply that: "A man can faint if he wants to." Hearing that the bracelet had been stolen he exclaimed: "But by the heavens!" The script also noted that the Count often kissed the hand of the Countess which carried the bracelet.

Café scenes

Throughout the scenes at the café, 'Le Patron is serving drinks to other customers unconcernedly. It is a hallmark of his character that he remains totally unfazed by anything that happens in his cafe.' When the first pair of thugs frisked the Doctor for the bracelet, Romana attempted to intervene and was pushed out of the way, falling heavily against a table and onto the floor. "That's a loutish way to..." began the outraged Doctor as he received a similar fate, joining Romana on the floor and continuing, "Behave. Romana... Romana are you alright?" "Oh yes, I'm just relaxing and enjoying Paris." The two looked up and now found Duggan standing over them with his gun. Le Patron brought them more water: 'he clearly regards the gun as being none of his business'. Later on at the cage, Duggan grandly asked the time travellers: "Same again?" "Well, if you're buying..." replied the Doctor. When the second pair of thugs arrived, the Doctor assumed that they were from "the dear Countess" and told Duggan, "And it was

Left:
A patron
awaiting
customers.



Connections: Nice wine

► The Count offers to have a half a bottle of his own Chambertin opened for Kerensky. Chambertin is a vineyard in the Burgundy region of France. The vineyard has a reputation for producing what has been called the 'King of Wines'.



your round too.” As the first thug herded them out, the second tossed some money on the table.

In the script for Episode 2 as the Doctor attempted to engage Hermann in conversation as they entered the cellar, after the heavy informed the Time Lord that his chat was of no interest, the Doctor replied: “Really? Oscar used to find me most amusing.” “Oscar?” asked

Romana. “Wilde,” added the Doctor. “Was he?” asked the Time Lady. “In some of his habits,” replied her colleague. When Romana commented on the horizontal length of the stairs, the Doctor asked, “Were you thinking of recarpeting them?” Duggan originally kicked in the main stone which prevented the prisoners from accessing the hidden room. Seeing the paintings, the Doctor said they had been behind the brickwork for five centuries, yet told Romana that the version in the Louvre was well authenticated as he studied the copies with an eyeglass and some other gadgets from his pockets. When the prisoners escaped from the cellar and made their way out through the corridor, they were confronted by the armed Countess; as Duggan made a move to dive to one side, the Countess aimed at him but Romana broke a vase over her head. “Not you as well,” bemoaned the Doctor after his earlier lecture to Duggan on violence. “You know, I rather enjoyed that,” said a slightly surprised Romana. The Doctor used a lock pick to open the modern art gallery door when he returned to the TARDIS. In the closing scene, Captain Tancredi was described as ‘wearing the lavish costume of a captain in the private army of an Italian duke, Cesare Borgia for example’.

At the start of the script for Episode 3, at the end of the scene in the Louvre with Duggan’s departure via the window, Romana commented, “All this fuss over a painting.” According to the Count, the Florence sequence was originally set in 1508, which the Doctor presumed to be 1505; the Doctor also said that he had travelled back in time 465 years (suggesting a present day of 1970 or a past of 1514) and the Count later referred to a difference of 460 years (suggesting 1965 or 1519. When claiming to simply pop to different times and planets, the Doctor added, “I had a very traumatic childhood.” After Tancredi told the Doctor that he would shortly die, the Time Lord said, “Is that so? I’ve been wondering when that would happen.” When the Doctor attempted to deny all knowledge of the TARDIS, he originally claimed, “Do you think it might have been following me?” “I want the truth,” said the Captain, to which the Doctor responded, “Don’t we all?” As Tancredi left to fetch the instruments of torture, he tossed the soldier a knife. After hearing that the soldier worked for the Borgias, the Doctor suddenly pulled an easel over on the guard, but the soldier got

Right:

The Doctor is about to get the point.





Left:
Captain
Tancredi –
never heard
of him!

the better of him and the Time Lord ended up on the floor with a rapier at his throat. However, the soldier was standing on the end of the Doctor's scarf, so the Time Lord gave a tug and caused the guard to fall into some easels with other items cascading down on top of him. "I'm sorry, but standing on a fellow's scarf is a bit thick," observed the Doctor. The stage directions indicated that the audience should not see what the Doctor wrote on Leonardo's canvases. When the Count thought of the seven buyers for the *Mona Lisa* he referred to them as "poor simple fools". Listing the achievements of his splinters for the Countess, Scarlioni spoke of how he "accounted for the movement of the planets". Back in Florence, having trapped the rapier in the thumbscrews, the Doctor snapped the rapier; throwing the hilt aside, the soldier rushed at the Time Lord who sidestepped and tripped him. For the brief scene in the TARDIS, the stage directions noted: 'Not whole TARDIS set.' Back at the art gallery, the Doctor guiltily twisted together the ends of the wires which he had cut to gain access earlier and rubbed his fingerprints off the door handle with his scarf. In this draft, Romana did not leave a note for the Doctor at the café, and in the streets of Paris Duggan attempted to hail a taxi without success. Back at the

Louvre, the Doctor originally described Romana as "a pretty girl who talks about time rather a lot" and explained of her and Duggan: "As soon as I heard the theft was going to take place I sent them along to stop it, which they obviously didn't." Arriving at the café, the Doctor deduced that his friends made the bad choice of returning to the chateau rather than receiving a note; Le Patron was busy clearing away Duggan's broken bottle.

Time Laws

In the script for Episode 4, the Doctor commented that Shakespeare sprained his wrist playing croquet. When Romana completed her work for the Count, the Doctor tried to grab the equipment from Scarlioni only be restrained by Hermann. "Don't you realise what will happen if you take yourself back out of human history?" asked the Time Lord. The scene with the Doctor's group locked up again in the storeroom ran differently, opening with an angry Doctor telling Romana, "I've a good mind to whip you straight back to the Time Academy and have you sent down. You'd be a computer programmer for the rest

Below:
Leonardo's
studio.



of your life.” When Romana protested about what the Count had told her, the Doctor continued to rage, “Just think will you? He had two alternatives, both of which he would have destroyed for himself if he’d messed around on the local scale.” While Romana was sure that the Count could not enter the bubble without becoming a baby, the Doctor responded: “Supposing he stayed out of it? ... And put everything *else* in it! ... The whole world. Push the whole world back in its life cycle.” The second alternative was the solution which Romana had just given the count. “But I had to! Pan’s! [sic]” protested Romana. “In direct contravention of the Time Laws!” said the Doctor. “Do they count in France?” asked Duggan. “They count everywhere!” the Doctor told him. “Doctor, I’ve never known you to be much of a respecter of the law,” noted Romana, “And if you’d bothered to ask me before

you launch in with your broadsides.” The Doctor apologised and when Duggan kicked the door open, he concussed Hermann who was standing outside. The Doctor then apologised for shouting saying, “It’s been a bad day.” “You didn’t have to sleep in a café last night,” replied Romana. When preparing to search for Scaroth in the past, Romana said this would be like “looking for a needle in the corn prairies”. Emerging from the cellar, Duggan observed that the other two were “off your respective trollies” while Romana was delighted to hear from the Doctor that the TARDIS was in the art gallery. The two art critics were both ‘Englishmen’ and referred to simply as ‘One’ and ‘Two’. When Scaroth approached the Sephiroth ship, Romana told the Doctor: “But all he wants to do is stop himself killing himself!” “He mustn’t do it!” exclaimed the Doctor. When the Doctor confronted

Below:

At home with the Scarlionis and violent butler Hermann.





Scaroth, the alien leapt for him and the pair struggled on the ground, with Scaroth saying: “I will change [history] with this knife Doctor!” As the Count made to stab the Doctor, Duggan gave him a karate chop and Scaroth slumped forwards over the Time Lord. When Scaroth reappeared in the lab, Hermann was just recovering and staggering to his feet.

On Thursday 22 March, head of drama series and serials Graeme MacDonald responded to Williams, indicating that he had read the replacement script within 24 hours as requested; he found the tale “enjoyable”, but was still unhappy about such in-house rewrites. MacDonald felt that the “basic idea” of somebody meddling in history and the art world was the same plot as a previous serial with “Dilys Watling” [sic] and Peter Butterworth (confusing *The Evil of the Daleks* [1967 – see Volume 10] and *The Time Meddler* [1965 – see Volume 5]), and that the later scenes resembled the 1964 museum theft caper *Topkapi*. Duggan was felt to be a potentially irritating character. MacDonald was also concerned by the number of people being hit on the head, and asked if the story could not be relocated to Britain. Finally he suggested that there could be some fun with a translation box in a scene where the Doctor meets Leonardo. Williams responded the following day commenting

that the plot was significantly different to *The Evil of the Daleks* with Deborah Watling, saying that he and Adams were also unhappy with Duggan as he stood, agreeing to reduce the concussive element of the story and observing that there was no masterpiece equivalent to the *Mona Lisa* in Britain to make sense of the Count’s scheme. He also pointed out that it was the show’s convention to speak modern English except when an alien naturally had no speech organ as with Erato (from *The Creature from the Pit*).

Revisions subsequently made to the rehearsal script were the rehearsal of the Louvre heist in the Count’s library in Episode 2 (during which the group wore earmuffs while the ultrasonic knife was used) and the closing scene at the Eiffel Tower in Episode 4.

Extensive rewrites

BBC Copyright agreed with Fisher’s agent on Wednesday 28 March that he would not take a credit on the finished programme. Williams sent copies of both the Fisher original and his co-authored rewrite to Copyright, with a note that Fisher had agreed not to take a credit. Williams also indicated, ‘I believe that the scale of the rewrites and the manner in which they were achieved falls outside the duties normally expected, certainly of the script editor.’ He also emphasised that there was no acrimony between any of the parties involved.

Although the scripts which Fisher had delivered early in March “were not acceptable” according to the BBC, Fisher was paid a quarter fee on Monday 2 April, allowing the BBC to do rewrites without further reference to him. However, on Tuesday 10 April it was agreed that he would receive three-quarters of his fee and

Left:

“My dear, nobody could be as stupid as he seems.”



Above:
The Countess
has her
suspicions.

royalties from the serial. The remaining quarter of the rights would reside with Douglas Adams whom Williams felt had gone over and above his role as script editor in the rewrites.

At this point, balancing work was an increasing nightmare for Douglas Adams because of the success of his Radio 4 science-fiction comedy *The Hitchhiker's Guide to the Galaxy*. He had been commissioned in August 1978 to novelise the series for Pan Books as well as reworking the first four scripts for re-recording by Original Records as a double album. He had delivered a script for a radio special to be broadcast at Christmas 1978 and had then revised his story as a stage play to be performed at the ICA from Tuesday 1 May 1979. He was also due to write a second radio series, the first recording for which was scheduled for Saturday 19 May.

With the scripts being wrangled over, director Michael Hayes got to work on pre-production with his team. Jean

Steward, who was in charge of make-up, had previously worked on *Pyramids of Mars* [1975 – see Volume 24], while costumes were to be designed by Doreen James, who had provided some very notable outfits for *The Androids of Tara* the previous year. The studio sets were to be designed by Richard McManan-Smith with whom Hayes worked on *The Armageddon Factor* at the end of 1978.

Hayes had not worked with Tom Chadbon before, who was cast as Duggan, and would be the only other featured actor required on location in Paris in addition to stars Tom Baker and Lalla Ward; he had spotted Chadbon in another production a few weeks earlier. The French locations had been scouted by production assistant Rosemary Crowson.

Dr Who Going French announced the *Sunday People* on 22 April with a short item on how the series was to film at the top of the Eiffel Tower and along the Seine according to Graham Williams.

Douglas Adams had worked with John Cleese briefly on some of the Monty Python projects in 1974, and, like Cleese, had written in partnership with Graham Chapman. Cleese had also appeared in *Black Cinderella Two Goes East*, which Adams had produced for Radio 2 the previous year. On Wednesday 25 April, Adams wrote to Cleese after the pair had met over lunch at the BBC's Acton Rehearsal Rooms – where Cleese had been working on *Fawlty Towers* – and Cleese had said he would be “happy to consider doing something for... *Doctor Who*”. As such, Adams offered Cleese a cameo role as one of two English art critics (‘we might see if we could get someone like Alan Coren to do the other’). The scene would be recorded on Monday 21 or Tuesday 22 May and Adams felt ‘it would make for quite a stylish moment, particularly if no prior warning is given to the viewers’. Adams closed by commenting, ‘Incidentally – and this isn’t meant to be bribery (alright, yes it is) – if Cynthia [Cleese’s daughter] is a *Who* fan and would like to come to the studio and see some of the monsters – like Tom Baker for instance – then I’ll happily arrange that.’

John Cleese cameo

Cleese replied to Adams on Thursday 26 April, saying that the cameo ‘sounds great fun’ and confirmed that Tuesday 22 May was a good day for him as he would be at Television Centre editing *Rat* (AKA *Basil the Rat*) the final episode of *Fawlty Towers*, the recording of which had been delayed by strike action and which was being recorded on Saturday 19 and Sunday 20 May. ‘Your bribe to Cynthia is accepted,’ he commented, adding, ‘if you do get Alan Coren, I do know that he knows a lot about art and might well come up with some good lines.’ In a PS,

he added, ‘What about Jonathan Miller or Alan Bennett?’ On Friday 27 April, Adams sent Cleese a production schedule, marking the Dalek story which Cynthia was welcome to come and see.

It was apparently Lalla Ward – possibly in collusion with Tom Baker – who suggested the idea of Romana wearing a 1920s schoolgirl outfit for the serial to underline her character’s immaturity. Throughout her time on the series, Ward admitted to generally bossing the costume designers about, feeling that Romana would wear strange combinations of clothing which she would have collected from her travels in time and space. She had disliked the dress designed for her on *The Creature from the Pit*, and rejected the initial designs – apparently a silver catsuit – offered to her by costume designer Doreen James for the Paris story. Ward went to Williams and explained that she wanted outfits that both reflected the eccentric side of her character’s personality, while also being something which the children would find amusing. As such, the schoolgirl outfit was approved. ■

Below:

Having a jolly old time in Paris.



Production

The crew spent four days filming in Paris, and the only cast members needed were Tom Baker, Lalla Ward, Tom Chadbon (who wore his own suit, made in Hong Kong, as Duggan) and two extras as the Count's heavies. Ward very much enjoyed working again with Michael Hayes whom she found to be a fun director.

When the location filming took place, there was no final title for the new serial on the film schedule. The crew on the French shoot was kept to a bare minimum, although Hayes' team was somewhat surprised to encounter both Douglas Adams and Ken Grieve (the director of *Destiny of the Daleks* [1979 – see Volume 30] which was next in production) who were in Paris on a long pub crawl. Graham Williams was unhappy to find Adams away from his post in London, but the script editor and director drank until the

Montmartre bar closed and then flew to West Berlin in search of more bars before returning to London and Television Centre the next morning.

The small *Doctor Who* team arrived in France at the Charles de Gaulle airport on Monday 30 April, and after registering at the base hotel, dashed off to start filming at the first planned location.

Work on the first day was marred by the fact that a special pair of red shoes to be worn by Lalla Ward went missing, and the actress blamed Doreen James, which caused their relationship to sour. Tom Baker wore his grey coat for the serial and sported a small lapel badge of a painting palette to emphasise the artistic nature of the story. Michael Hayes knew about filming on location in Paris from his days working on the BBC detective series *Maigret* and wanted to pay homage to the 1963 romantic thriller *Charade* in the location sequences.

Right:

Watch out for the burglar alarm, Tom!



Parisian art gallery

The first afternoon from 3pm onwards was spent filming sequences for Parts Two and Four outside the Parisian art gallery of Denise René, plus the Boulevard Saint-Germain. However, what the crew had not realised was that the French were celebrating May Day Bank Holiday on Tuesday 1 May, and had extended the holiday back to the weekend meaning that nearly everywhere was closed on both the Monday and the Tuesday. The Denise René gallery was shut, and there was no telephone number available to contact the owners.



Hayes decided to press on, cutting the shots so that the characters need only be seen running up to or away from the doors, with the entrances and exits being achieved from inside the gallery later on in the recording studio. Filming continued, but on one take Tom Baker pushed the doors too vigorously and triggered the burglar alarm. Having checked that at least one good take seemed to be in the can, the crew fled the scene and left John Nathan-Turner to explain things to the gendarmes when they arrived. This story was related by the British press, notably by Chris Kenworthy of *The Sun*.

Tuesday 1 May saw work beginning at 8.30am outside the Café Coquille St Jacques, Rue St Jacques on the Left Bank. Shooting was planned to involve the Doctor, Romana and Duggan for two scenes from Part One sat at the tables outside the establishment, with filming until 1.30pm. The weather was poor, and it was clear that filming would have to

be done quickly between rain showers. Arriving early at the venue, the crew waited for the boarded-up café to open for the day.

In the end, the Coquille was not used since it remained boarded and it too turned out to be closed for the bank holiday; the patron, M Lebeau, refused to open for filming to proceed. The same response was given to the crew next door in a café called Who's. However, the Notre Dame Brassiere on Place du Petit Pont did agree to allow filming on its terraces.

Since Richard McManan-Smith had been given details of the Coquille to construct his studio set, Hayes kept the café out of shot as much as possible in the film scenes to disguise the fact that the exterior did not match the interior. Virtually the only special props needed for filming were the green bracelet which acted as the Countess' micromeson scanner, and also a sketch done by a café artist of Romana, showing her having the cracked face of a clock.

Above:

Duggan lags behind the Time Lords.



Above: Striking a pose outside Scarlioni's chateau.

Other brief shots around Notre Dame Cathedral were also undertaken for Part One.

Williams contacted the unit from London on Wednesday 2 May and indicated that the material filmed at Notre Dame had not registered well enough on the rushes and should be reshot; production unit manager John Nathan-Turner persuaded him that this was not necessary and the film unit's time was better spent elsewhere.

Three locations were to be used for filming on Wednesday 2. The first stop at 8.30am was the exterior of the Count's chateau seen as an establishing shot in Part One, and then at the start of Part Two as the Doctor's group was urged inside by two thugs. Filming for this doorway was done at the Hôtel Amelot de Bisseuil on Rue de Vieille-du-Temple, chosen because of the bizarre carvings on its doors, one gargoyle's face suggesting the darker nature of Scarlioni (and the script suggesting the Scarlioni crest of a screaming head in splinters). There was a continuity error in

the film sequence at the start of Part Two since the thugs were seen escorting only the Doctor and Romana, despite the fact that Duggan too should have been present with them for the journey from the café.

The second venue for the crew that day was the Eiffel Tower, with filming due to start at 10am on the Doctor and Romana's first scene for Part One, and then for their goodbye to Duggan in Part Four. Hayes wanted to open on a close-up of Doctor and Romana and then do an impressive zoom back to show them on the Eiffel Tower in the midst of Paris, and to this end hired a 600mm camera lens which he and his son used in a dry run of the shot during their recce. However, on the day of filming, the lens supplied by the Spanish hire company did not seem to fit to the BBC film camera; it was feared that the shot would have to be abandoned, but then Hayes' 14-year-old son was able to fit the lens. Shooting on the Eiffel Tower was tricky because of mist, but by midday the drizzle that had plagued the team that morning was clearing, although

there was still snow on the ground. Ward was glad of her schoolgirl costume which allowed her to have thermal underwear on underneath.

From the tower, the crew made for the Louvre to shoot scenes outside the gallery for Parts One and Three from 3.30pm. This was accomplished despite the fact that during work at the Eiffel Tower, the team learnt that they had been denied permission to shoot inside the grounds of the museum. Since these were brief key scenes, Hayes and Nathan-Turner opted to go ahead and film anyway until they were questioned, and so got the shots they needed... albeit without the assistance of film cameraman John Walker who had been taken ill.

After filming at the Louvre, the early evening was spent back at the Eiffel Tower where Baker and Ward posed for photographers and promoted the series to journalists. The filming in Paris was the first chance that the press had had to get shots of Lalla Ward since her initial photocall in February. According to some accounts, this irritated Baker. Plenty of plot details were available to the press for the new series due to start in September. While reporters referred to Leonardo

turning out six more original *Mona Lisas* for a man/monster called Sephiroth, at this stage there was still no title for the story. Having declared that he and Lalla Ward did not want to see the large party of British journalists after a day's filming, Baker ended up going off to dinner with them. Coverage of the filming was offered to the *Daily Express*, *Daily Mirror* and *The Sun*. The material was embargoed until Saturday 5 May.

Les Rues de Paris

The final day of shooting, Thursday 3 May, began at 8.30am again, and involved simply all the scenes of the Doctor, Romana and Duggan running about the city's street. The venues selected were the Boulevard Saint-Germain (again, this time for the Doctor and Romana studying postcards in Part One); the Rue Saint-Julien-le-Pauvre (for Duggan and Romana returning to the chateau in Part Three); the Rue St Jacques (again); the Avenue des Champs-Élysées (for the race back to the TARDIS in Part Four); the Avenue Kléber and Boulevard de Grenelle (for the Doctor and Romana in Part One); the Place de la Concorde (for the Doctor and Romana crossing the square in Part One); Rue de Rivoli (for the Doctor and Romana walking to the Louvre); the Quai de Montebello (for Duggan following the pair); the Rue des Saints-Pères (the trio running to the gallery in Part Four) and the Boulevard St Michel; and an area in the Cinquieme District with filming around the junction of two main roads. Scenes for Part One showed that there was an exhibition concerning

Connections: Eating out

The Doctor jokes about maybe getting a bite to eat at "Maxim's". Maxim's de Paris is a very famous restaurant located in the Rue Royale that was founded in 1893.



Left:

Did they take the lift or fly?

(appropriately enough) “3 Million Years of Human History” on at the Natural History Museum in Paris. Filming also took place on the Paris Métro system for Part One, with Baker and Ward boarding at the Duplex Métro station and travelling past the Eiffel Tower on Métro Line 6, and alighting at Trocadéro. The Boissière Métro station was also used for shots of the Doctor and Romana. While filming on the Métro, Hayes was approached by a gendarme regarding a permit – not for his camera but for the camera tripod.

The overseas location filming in Paris received press coverage on Saturday 5 May. Jack Bell of the *Daily Mirror* covered the week’s work in a piece entitled *Who La-La!*. In this, Baker explained how nice it was to be able to shoot on location with anonymity for a change since French television did not show *Doctor Who* at the time. Bell gave the same plot details for the nameless French story as the other papers, as well as saying that the Daleks were to make a return in the new series. *The Sun*’s Chris Kenworthy covered the story of the gendarmes arriving when the burglar alarm was accidentally triggered at the art gallery on Boulevard Saint-Germain in his piece *Who La-La!*

Below:

The model of the Jagaroth ship prepares for take-off.



while the mix-up with the cafés on the Bank Holiday was reported by Alan Tillier of the *Daily Mail*.

By Tuesday 8 May, the serial received its final title of *City of Death*. Model filming took place on 35mm film at Bray Studios from Tuesday 8 to Thursday 10 May, supervised by Ian Scoones. Scoones, one of the most skilled model-masters of the BBC from his days working on various Gerry Anderson series in the 1960s, was keen to improve the model effects on *Doctor Who*, a sentiment which Graham Williams agreed with.

Model spaceship set

The main model set required was that for the Jagaroth/Sephroth spaceship, described in the original script purely as a ‘time bubble’. This was shot on a miniature set of prehistoric Earth some 30 feet long with a detailed 18-inch radio-controlled model of the spherical craft itself – as seen in Parts One and Four. It was created by Charlie Lumm, Scoones’ assistant, with the image of a spider in mind, something that would scare many people. The plastic blister representing the warp control cabin was added after discussions with McManan-Smith about the close-ups of Scaroth to be done in the studio.

Scoones carefully storyboarded all his sequences, including the long pan across



Above: Various shots of *City of Death*'s detailed model work.



the cracked surface of the Earth towards the alien vessel. The effect of the time distortion was achieved by reflecting the shot of the ship rising from the ground (on wires) off a flexible sheet of Mirrorlon, and then rippling the sheet. The model was not used for the destruction sequence: in its place was hung a wax duplicate resembling the radio-controlled prop, which was then detonated. Superimposed over the top of this was an explosion shot against a black background. Some of the shots used on telecine in Part One were reused as events occurred again in Part Four. Also filmed for Part Four were shots of the TARDIS appearing and vanishing from the barren

plain, using a small model of the police box. Special attention was given to the lighting of these shots with the harsh red of the prehistoric landscape, for which Scoones used the talents of Harry Oakes, another *Thunderbirds* graduate. The whole of the first morning was spent allowing Oakes to get the lighting absolutely right.

The egg hatching and chicken growth scene shot for Part Two was shot by the same team on the final day on Thursday 10. Lighting cameraman Nick Alder, an old colleague of Scoones, played a joke on him by arranging for black chicks to be delivered, knowing that these would not show up against the background. In the end, the chicks were sprinkled with yellow powder paint. Performed in five stages on a

Connections: Sonic continuity

▶ In Part Two, the Doctor refers to using his sonic screwdriver against the Daleks on Skaro as a mark of continuity to *Destiny of the Daleks* [1979 - see Volume 30], which would be shown before *City of Death*, but was made later in the production schedule.





Above:
It isn't easy
being green.

pedestal against a black velvet background, this started with a small chick, then a young fowl, then a puppet chicken, a puppet skeleton of the chicken collapsing, and finally a pile of bones. All of these were merged using roll-back-and-mix into one telecine sequence. On Friday 11 May, it was noted that an extra half day of effects filming was needed to complete the chicken-and-egg film montage.

While Ian Scoones' team was finishing work at Bray, rehearsals for the first studio recording commenced on Thursday 10 in Room 202 at the BBC's Acton rehearsal facility. The main guest star for *City of Death* was to be Julian Glover, a notable character actor whom Hayes had known since working together at Stratford in the 1950s and had directed in the acclaimed BBC Shakespearean play cycle *An Age of Kings* in 1960 and then editions of *The Wednesday Play*, *Take Three Girls* and *Churchill's People*. Glover had appeared before on *Doctor Who* in 1965 when he had been Richard the Lionheart in *The Crusade* [1965 – see Volume 5]. It had been hoped that Isla Blair, Glover's wife, could

play the Countess, but the actress was engaged on an international tour with the Prospect Theatre Company. Peter Halliday, an established character actor who had starred in the two serials *A for Andromeda* and *The Andromeda Breakthrough* in the early 1960s, was cast as the Soldier. He and Hayes were old friends, having worked together on *A for Andromeda* and more recently on *Churchill's People* and *Oil Strike North*. He had appeared in *Doctor Who* on two previous occasions, firstly as Packer in *The Invasion* [1968 – see Volume 13] and secondly as Pletrac in *Carnival of Monsters* [1973 – see Volume 19]. In addition to this, his talents as a voice artist had been used in *Doctor Who and the Silurians* and *The Ambassadors of Death* [both 1970 – see Volume 15]. Kevin Flood – playing Hermann – was another old friend of Hayes' from their time together working at RTE in Ireland during the 1960s.

The Scaroth mask

Baker and Ward still felt that the script was weak in rehearsals, and made many suggestions to strengthen it; Ward in particular objected to Williams about Romana's motivation in building vital equipment for Scaroth. They were very confident indeed that they knew what was best for the show and the most fun for the viewers. Glover was also concerned by some aspects of the script and encouraged Baker and Hayes to make further changes.

Freelance visual effects sculptor John Friedlander was asked to devise the Scaroth mask from Ian Scoones' description of a 'mass of worms'. Friedlander wanted to have a mask of Glover's face that would split open as air was pumped into the Scaroth mask, since it was hinted that Scaroth's face was compressed inside the Count's mask. The use of compressed air

in a mechanism to split the outer mask was too large for the budget, and so Friedlander pruned down his specification to just a latex Scaroth mask with moving gills (achieved with built-in air hose) and a Count mask to fit over it. When accepting the role in *City of Death*, Julian Glover made it clear that he did not want to wear a rubber mask. Because of this, a walk-on called Richard Sheekey, who was a similar build to Glover, was hired to play the Scaroth version of the Count. During studio recording though, Glover did end up wearing the mask for a couple of hours for one day to record some scenes, finding that the mask was very large and comfortable.

Graham Williams wrote to Graeme MacDonald on Thursday 17 May saying that he would like to credit Eleanor Bron (who would play the other art critic) and John Cleese as 'Helen Swanetsky' and 'Kim Bread'; this was the suggestion of Cleese who wanted minimal promotion

for his appearance in case it turned the programme into 'The John Cleese Show', a notion with which Williams agreed.

The original recording schedule for the serial was entitled *The Time of the Sephiroth*. By the time of recording, sections of the camera script had had the name 'Sephiroth' replaced by 'Jagaroth'. In the script, Kerensky's first name was now given simply as 'Theodor'; 'Theodor Nikolai' was an ad-lib from David Graham.

Each studio day had recording from 2.30pm to 5.15pm and then from 7.30pm to 10pm. The first recording block took place in Studio TC3 at Television Centre over Monday 21 and Tuesday 22 May. Various voice recordings were made and modulated in some cases to be laid over the film and videotape material. These included Peter Halliday and Tom Chadbon as Jagaroth voices for Parts One and Three, Julian Glover as Scaroth, Chadbon dubbing a gendarme outside the Louvre in Part Three, Halliday providing a television

Below:

The Doctor and Romana head to lunch.



newsreader's voice in Part Three, and Tom Baker's thought track as the Doctor wrote a letter to Leonardo in mirror writing during Part Three.

The first day was mainly devoted to the scenes in the Denise René art gallery interior and then the café. The modern art gallery set where the TARDIS was parked featured briefly in Parts Two to Four, and had been built by McManan-Smith to match the exterior of the firmly locked Denise René gallery from the location shoot. The Doctor was seen to open the door at night in Part Two using his sonic screwdriver. In Part Four, a split-screen effect was used for the dematerialisation of the TARDIS on the right hand side of the picture, while two art critics watched on the left-hand side. John Cleese and Eleanor Bron performed their scene, and with spare time available in studio, Cleese and Baker larked about on the art gallery set during recording. One short scene had Cleese knocking on the TARDIS door and delivering a video recording unit to the

Connections: Name dropper

▶ Aside from being a close associate of Leonardo da Vinci, the Doctor claims to have known William Shakespeare when he was a taciturn young boy, and later completed the first draft of *Hamlet* for the Bard. In *The Chase* [1965 - see Volume 5], the Doctor and his companions watched Shakespeare talking with

Queen Elizabeth I on the Time-Space Visualiser.



Doctor from 'Doug Who' (a mysterious figure in the BBC videotape department). These and other items ended up on the 'Good King Memorex' video assembled by BBC Engineering as a Christmas tape. The back door of the café was fitted with a sugar-glass window for Duggan to break in Part Three as he gained entry to the establishment. The café also had a colour television set which showed a picture of the *Mona Lisa* during a news report (read in English) by Peter Halliday.

The second studio day on Tuesday 22 concentrated



on the scenes set in Leonardo's studio in Florence in the afternoon, and in the evening moved onto the sequences set 400 million years ago on primordial Earth. The set for Leonardo's studio in 1505 was furnished with suitable period props and some specific items, including a reproduction of a Leonardo sketch for a helicopter. To add to the atmosphere and contrast from Paris of 1979, recordings of country birdsongs were added in the background of these scenes. This was the only day that Peter Halliday appeared before the cameras.

TARDIS materialisation

The scenes with Scaroth in the warp control cabin of the Jagaroth ship saw the alien played by Richard Sheekey, who in effect mimed to a pre-recorded conversation using the modulated voices of Glover (as Scaroth) and Chadbon and Halliday as the other Jagaroth voices. The



climax of the ship's lift-off and destruction saw video effects being used to bleach dark areas of the screen white, and then to judder and shake the image of Scaroth.

The materialisation of the TARDIS on the primeval landscape in Part Four was performed with a standard roll-back-and-mix technique, although a CSO mask of a rocky overhang was also placed on the screen to frame the ship and enforce a sense of distance. This replaced the model shots of the TARDIS filmed by Scoones, which Hayes felt were not convincing enough. The landscape was as large as the studio could allow, and clever camera angles disguised the fact that it was not as expensive as the filmed model shots, with which the cyclorama backdrop was made to match. A section of one of the spaceship's legs was constructed for the studio set, and a small stream was built into the landscape between some rocks. The main problem with the set was the harsh red lighting of the backdrop. Ian

Scoones had shot the model material before McManan-Smith had started to design his studio set, and the reds achieved at Bray were very deep indeed.

The Drama Early Warning Synopsis was released on Wednesday 23 May with the working title *City of Death*, while rehearsals for the second studio recording block commenced on the following day, when the remaining members of the supporting cast joined the production (all Peter Halliday's scenes had been completed during the first block).

Playing the Countess was Catherine Schell, a Hungarian-born character actress who had started acting as Catherina von Schell. After appearing in films such as *On Her Majesty's Secret Service* and *The Return of the Pink Panther*, she was a regular in two ATV-backed film series: *The Adventurer* and the second series of *Space: 1999*.

Another actor with previous *Doctor Who* experience joined the team for the second recording block. This was David Graham, cast in the role of Kerensky by Hayes who had previously used him as a Russian character in the drama series *When the Boat Comes In* (the actor's grandparents were Russian). Graham was best known on *Doctor Who* as being one of the original Dalek voices from 1963 to 1966, but had also appeared as Charlie the Barman in *The Gunfighters* [1966 – see Volume 7]. However, he gained television immortality as the voices of Parker and Brains in Gerry Anderson's *Thunderbirds* from 1965. Joining the cast as the Louvre Guide was Pamela Stirling, who had been in Michael Hayes' first-ever television production when he was an assistant floor manager.

Connections: Third visit

► *City of Death* is the third *Doctor Who* serial to take place predominantly in Paris. The series first visited the French capital in *The Reign of Terror* [1964 – see Volume 3], and then later in *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7].



Left:

"I came from that... that soup?"

CITY OF DEATH

Above:
Captain
Tancredi isn't
all he seems.

Douglas Adams received a further commission related to *The Hitchhiker's Guide to the Galaxy* on Tuesday 29 May – this time a pilot script for a BBC2 television version to be delivered by the start of August.

Recording on *City of Death* was completed in Studio TC6 at Television Centre from Sunday 3 to Tuesday 5 June. The costume supervisor for this session was Jan Wright. During the first recording block, disputes between Lalla Ward and Doreen James had come to a head, James quit the programme and was not to return to it. It had originally been planned that she would alternate on stories with June Hudson, and so Rupert Jarvis took over for her remaining serials.

Sunday 3 was mainly devoted to scenes set beneath the chateau. The cellar of the Count's chateau formed Kerensky's laboratory, and as such was filled with stock computer banks and other pieces of scientific-looking equipment. The centrepiece was Kerensky's time machine,

a platform surrounded by three focusing prongs that illuminated blue when it operated. Inside the machine was generated a field which was produced by superimposing two spinning red rings. Further superimposing and image-mixing placed images inside the time bubble, such as Scaroth's head or the film sequence with the chicken shot by Ian Scoones (which had been copied onto a videodisc unit so it could be played in reverse). Parts of the control panel for the machine were set to explode in Part Four after the departure of Scaroth into the past.

The cellar entrance was up some steps to the rear of the set, while to the right was the room in which the Doctor, Romana and Duggan were imprisoned. This in turn was adjacent to the bricked-up room where the six other *Mona Lisas* (produced by graphic artist Eric Critchley) were hidden. This part of the set was accessed by Tom Chadbon smashing through a wall of very lightweight polystyrene bricks. Recording on these linked sets was performed out of

sequence, starting with the effects scenes in Parts Two to Four and then going back to cover the other scenes from Part One.

Only one close-up was actually recorded of Scaroth removing his mask as Count Scarlioni. The Scaroth mask was placed on a pedestal, and from in front of this was pulled the fake human skin by a stagehand. With this shot kept very close and brief, it could be intercut into the action in both the laboratory scene at the end of Part One, and also the confrontation with the Countess in Part Four.

Monday 4 started by lining up the previously captured shots of Glover in his other Scaroth guises over an image of him as the Count. After recording the Scaroth montage, the single scene shown on the TARDIS scanner screen was recorded. The TARDIS interior seen in *City of Death* was merely a freeze-frame shot taken from another serial as the Doctor watched Tancredi reeling in Leonardo's studio. After which came the scenes with the masked Count in Kerensky's lab and the chateau library. Two suits had to be made for the Count since the masked Scaroth head was too large to fit into a normal shirt collar.



Recording then continued with scenes in Kerensky's lab for Part Four and the Chateau library for Parts One and Two. The maid at the chateau was originally to have been played by Val McCrimmon who had been an assistant floor manager on *The Sensorites* [1964 – see Volume 3] and *Planet of Giants* [1964 – see Volume 3]. Photographic blow-ups of the Paris skyline were used outside the windows of the drawing room at the chateau. The room was appropriately filled with reproduction antique furniture (including a Louis XV chair) and trinkets, and a sliding panel at the left of the set moved upwards in Part Four to reveal a secret bookcase. For the Countess' demise, a green video effect was briefly flashed over the micromeson scanner bracelet that she was wearing. Williams wrote to Cleese and Bron to say that 'undue pre-publicity' dictated the use of pseudonyms in *Radio Times* rather than the on-screen credit.

The Louvre

All the scenes set in the real and fake Louvre were recorded on the final day. The interior chamber of the Louvre was furnished with a variety of reproduction paintings, including the *Mona Lisa*, and bore little resemblance to the interior of the real Louvre. This set was also used during Part Two for the scene in which the Count planned his theft of the painting. Here, information recorded by the Countess' micromeson scanner projected a 3D image of the Louvre in the drawing room. A very precise cross-fade was then achieved between the scene in the fake Louvre and the set of the lounge as the Count deactivated the projector. The same red laser beams appeared across where the *Mona Lisa* had been in the real Louvre

Left:
Down the stairs
to Kerensky's
laboratory.



Above:
Carry on abroad
– the Doctor
and Romana.

in Part Three. Duggan's dramatic exit from the gallery by jumping through a window in Part Three was achieved off screen with Chadbon leaping out of camera shot and a sound effect of a window breaking being added.

As well as extra scenes in the chateau drawing room, the final recording day also involved the ageing of Kerensky that closed Part Three. This was done throughout the day in six stages as the make-up was modified on actor David Graham. The first stage was with Graham in his normal Kerensky make-up. The second stage saw his hairline receding (ie without the Kerensky hairpiece). Stage three had Graham's hair streaked white and his clothes slightly blackened. Stage four saw him with a false beard,

and his spectacles slipping down his nose. The fifth stage with Graham had him dressed in tattered rags with a white-haired wig and beard. Finally, a dressed skeleton was used to show Kerensky's remains. Concurrent with these evening inserts, close-up shots of Julian Glover as the different Scaroth splinters were also recorded.

The last shots of *City of Death*'s recording were the destruction of the laboratory set. Upon Scaroth's return an astonished Hermann caused the time bubble machine to explode, the lab to catch fire and the stairs to collapse.

As *Doctor Who* fandom continued to grow, so did another set of problems for Graham Williams. The producer attempted to be accommodating, but found that the fans were becoming too demanding. With his limited resources, working with fandom was causing delays in the production schedule. On Wednesday 6 June, Williams wrote a memo to his superiors, commenting, 'Frankly the number of unauthorised visitors to *Doctor Who* recordings is becoming increasingly irritating.' ■

PRODUCTION

Mon 30 Apr 79 Denise René Gallery, Boulevard Saint-Germain, Paris (Modern Art Gallery)

Tue 1 May 79 Place du Petit Pont, Paris (Paris); Le Notre Dame Brasserie, Place de Petit Pont, Paris (Café)

Wed 2 May 79 Rue de Vieille-du-Temple, Paris (Chateau); Tour Eiffel, Parc du Champs de Mars, Paris (Eiffel Tower); Musée du Louvre, Rue de Rivoli, Paris (Louvre Museum)

Thu 3 May 79 Boulevard Saint-Germain/ Rue Saint-Julien-le-Pauvre /Rue St Jacques/Rue de Rivoli Boulevard St Michel/

Avenue des Champs Elysses/Petit Pont/ Place de la Concorde/Jardin des Tulleries, Paris (Streets); Trocadéro Métro, Place du Trocadéro/ Boissière Metro, Avenue Kléber /Dupleix Metro, Rue Auguste Bartoldi, Paris (Métro); Le Notre Dame Brasserie, Place de Petit Pont, Paris (Café)

Tue 8 May 79 Bray Studios: Model filming

Wed 9 May 79 Bray Studios: Model filming

Thu 10 May 79 Bray Studios: Model filming

Mon 21 May 79 Television Centre Studio 3: Ext/Int Modern Art Gallery; Café

Tue 22 May 79 Television Centre Studio

3: Leonardo's Studio; Command Deck of Sephiroth/Jagaroth Spaceship; Earth 400 Million Years BC

Sun 3 Jun 79 Television Centre Studio 6: Kerensky's Lab; Cellar Storeroom; Hidden Room

Mon 4 Jun 79 Television Centre Studio 6: Scaroth Montage; Kerensky's Lab for Part Four; Cellar Storeroom for Part Four; Chateau Library/Corridor for Parts One and Two

Tue 5 Jun 79 Television Centre Studio 6: Chateau Library for Parts Three and Four; Louvre; Kerensky's Lab for Kerensky Ageing



Post-production

A gallery-only session was held in TC8 on Friday 8 June to add electronic video effects. For the first of the time distortions experienced by the Doctor and Romana, the camera image was juddered electronically, whereafter videotape editing caused the Doctor, Romana and the artist to go through the same motions. Vertical red laser beams were added across the *Mona Lisa* in sequences in the 'fake' Louvre during the planning of the robbery and later in the Louvre itself; a blue ray projected by the Count to alter the refractive index of the air, caused the beams to bend.

Part One had one minor edit, the end of the scene where the thugs summoned the Doctor's party from the café where the Doctor commented to Duggan, "And it was your round too" (with reference to the glasses of water). Part Two lost a short scene at the start of the Doctor commenting on the pretty Gainsborough,

Rubens and Rembrandt paintings in the corridor leading to the laboratory as he, Romana and Duggan were herded along by Hermann. In Part Three, the start of the scene with Kerensky regaining consciousness, seeing dried blood on his hand and ruminating about "academic life" was dropped. The end of the scene with Romana and Duggan waiting in the café was removed; this had Duggan saying that he had a crazy idea that from the equipment he had seen in the lab he suspected that the Count had developed time travel, whereupon Romana – stifling a laugh – told him not to be silly and Duggan agreed that he would be able to think of something more useful in the morning, cutting his lip as he took a swig from his broken bottle. The end of the scene where the Doctor returned to the Louvre was trimmed to remove the tour guide saying to one of the plain-clothes detectives, "That man! He was in here yesterday talking about saving

Above:

"I told him that was a mixed metaphor..."

the universe, now he is worried about the human race! I think secretly he must be a Frenchman.” During editing, the reprises of Parts Two and Four did not quite match the end of Parts One and Three. In the first instance, the recap deleted a short scene in which the Countess rang for Hermann to ask where her husband was. In the second, Part Three ended with a close-up of the Count smiling at Kerensky’s demise which did not appear in Part Four.

On Monday 11 June, John Cleese wrote to Graeme MacDonald, saying that he was sorry to hear from Graham Williams that MacDonald had vetoed his joke credit of ‘Kim Bread’. On Friday 15 June, a mystified MacDonald wrote to Williams saying that he had heard from Cleese about the change of billing, and asked, “What is the joke about Kim Bread?” Williams responded on Tuesday 19 June, explaining, “Cleese feels that ‘Kim Bread’ is a very funny name... Whilst I hesitate to disagree with a comedian of John Cleese’s standing I must confess that seeing ‘Kim Bread’ appear on the screen would not have me rolling about

on the floor – perhaps that is why he is a millionaire and I’m a lowly MP6!” Williams indicated that he had spoken to Cleese who was now agreeable to the on-screen credit and lack of billing in *Radio Times*.

Lalla Ward donned her schoolgirl outfit again on Tuesday 10 July for the BBC publicity postcard photocall. Unused shots of Ward had the actress adopting a variety of expressions, and even thumbing her nose at the camera.

‘Skyline’ music

Composer Dudley Simpson liked the serial as the long film sequences gave him a chance to compose some substantial music cues using the piano to give him the freedom to develop melodies. He delivered a total of over 32 minutes of melodies featuring the cello and an electric piano. For the longer music cues showing the Doctor and Romana in Paris during Part One, Simpson was inspired by George Gershwin’s 1928 work *An American in Paris*; this allowed him to get a ‘skyline’ feel to the music. Sound effects were created by Dick Mills of the BBC Radiophonic Workshop who had been assigned to *City of Death* during May.

On Tuesday 24 July, the promotional document for the serial emphasised the first overseas filming for the series and the strongest guest cast of recent years.

Adams wrote a memo to the copyright department on Monday 24 September, confirming that there was a slight similarity between *City of Death* and a 1976 short story called *The Giaconda Caper* by Bob Shaw. This had been published in a 1979 Pan anthology called *Stars of Albion* and concerned Leonardo painting more than one *Mona Lisa*. Adams stated on the record that neither he nor Williams had been aware of the story. ■

Below:

Lalla Ward has fun with her costume test.



Publicity

- ▶ During September 1979, various photographs taken of Tom Baker and Lalla Ward in costume around Paris were released as publicity for *City of Death* by the BBC.
- ▶ On Saturday 29 September, an interview with Tom Baker by William Marshall entitled *The World of the Weird Dr Tom* appeared in the *Daily Mirror*; in this, Baker observed that he was about to buy a home for the first time in his life.



Above:
Sampling
Paris' bouquet.

Broadcast

- ▶ *City of Death* was broadcast on BBC1 on four consecutive Saturday evenings from 29 September 1979.
- ▶ Since August 1979, the ITV stations had been off air because of industrial action. Because of the lack of opposition, the BBC Audience Research figures show that the audience size for *Doctor Who* hit an all-time high at this point. *Destiny of the Daleks* concluded with an audience of 14.4 million people. While *City of Death* began with around two million fewer viewers, this rose sharply with Part Two. Part Three was seen by 15.4 million, to be topped by the 16.1 million tuning in for Part Four: the largest ever audience for *Doctor Who* in the UK. This episode also took the series back into the top 20 for the first time in two years.
- ▶ The JICTAR (Joint Industry Committee for Television Audience Research) figures collated by AGB (Audits of Great Britain) primarily for the ITV stations to assess advertising rates gave even larger audiences for the serial than those recorded by BBC research: 19.5 million (17th) for Part Two. 19.6 million (18th) for Part Three and 19.6 million (17th) for Part Four.

- ▶ On Wednesday 3 October, Lynda Lee Potter wrote a piece called *Who Likes Who!* for the *Daily Mail* in which she commented on the unmasking of Scaroth which had apparently shocked the adults she was watching with while ‘my entranced, unconcerned nine-year-old son stretched out a hand for his fourth egg sandwich’.
- ▶ Tom Baker’s publicity tour for the newly launched *Doctor Who Weekly* found him in Coventry on Thursday 11 October; here he filmed an interview with Alan Towers at the Annie Osborn School for inclusion in the local BBC1 magazine programme *Midlands Today* that evening. His visit to Liverpool was highlighted by Jenny Knight of the *Daily Star* on Saturday 13 October, with Baker discussing his national fame.
- ▶ On Sunday 14 October, D J Armitage of Grey College, Durham wrote to say

Below:

Scaroth, last of the Jagaroth.



that he had spotted a ball catch on the cell door in Part Two and Younger’s Tartan Bitter being sold in the café in Part Three.

- ▶ A few weeks after the serial ended, two letters concerning it appeared in *Radio Times* with contrary attitudes under the heading “*Dr. Who*: *flawless or farcical?*” Les Rogers of Hastings congratulated the production team, delighted with the impressive guest stars and with the location filming. Paul R Maskew of Exeter, however, accused the production team of turning *Doctor Who* into a show merely played for laughs, particularly after the Cleese/Bron interlude. A cartoon of an agent telling his clown client, “Sorry, Bobo, it’s *Dr Who* or nothing,” was run in conjunction with this.
- ▶ The story had been popular enough to be one of the two serials from the 1979/80 series to be selected for repeating the following summer. *City of Death* was reshow on BBC1 as one of the replacements for *Nationwide* for two weeks, going out on Tuesday and Wednesdays from Tuesday 12 August 1980. On this occasion, ITV was back on air and competition in most regions came in the form of news programmes and ATV’s highly successful soap. *The Sunday Times* took a look at the repeat of Part Four on Sunday 24 August when critic Russell Davies recounted that ‘Mr Glover’s head suddenly turned into a nest of spinach with one eyeball planted in its midst’.
- ▶ Australia broadcast the serial in February 1980, where it was passed



uncut with a 'G' rating. It was later repeated in the late 1980s. New Zealand originally broadcast it in November 1980, with repeats in March 1988 and May 2001. Other countries to buy *City of Death* were the United Arab Emirates, the United States (with broadcasts from May 1981 where it was also syndicated in North America as a one hour 33 minute TV movie), Brunei and Canada in late 1982. The serial was reissued for overseas sales in the mid-1980s when it was taken by Saudi Arabia and Greece.

- ▶ The serial was shown in France (with French subtitles) as part of a *Doctor Who* night scheduled by France 4 on Saturday 19 May 2012.
- ▶ UK Gold broadcast *City of Death* in episode and compilation forms from April 1994. BBC Prime screened the serial in November/December 1999 with Horror Channel also airing it from June 2014.
- ▶ Many elements of *City of Death* found their way into Douglas Adams' novel *Dirk Gently's Holistic Detective Agency* as published by Heinemann in summer 1987. Many plot strands in the novel came from the unfinished and unscreened *Doctor Who* serial *Shada*. However the central story was finally revealed to revolve around a character trying to travel back in time to a landing craft which exploded on primeval Earth, with the intention of changing history and stopping the disaster which had already occurred 400 million years earlier. The book was published in paperback by Pan in 1988.

Left:
"Is nobody interested in history?"

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 29 September 1979	6.05pm-6.30pm	BBC1	24'25"	12.4M (50th)	-
Part Two	Saturday 6 October 1979	6.15pm-6.40pm	BBC1	24'33"	14.1M (44th)	64
Part Three	Saturday 13 October 1979	6.00pm-6.25pm	BBC1	25'25"	15.4M (34th)	-
Part Four	Saturday 20 October 1979	6.15pm-6.40pm	BBC1	25'08"	16.1M (16th)	64

REPEAT TRANSMISSION¹

Part One	Tuesday 12 August 1980	6.25pm-6.50pm	BBC1	24'25"	6.3M (57th)	-
Part Two	Wednesday 13 August 1980	6.25pm-6.50pm	BBC1	24'33"	5.5M (81st)	-
Part Three	Tuesday 19 August 1980	6.25pm-6.50pm	BBC1	25'25"	-	-
Part Four	Wednesday 20 August 1980	6.25pm-6.50pm	BBC1	25'08"	-	-

¹ Not BBC1 Cymru

Merchandise

Far right:

Andrew Skilleter's illustration for the original video release, and the re-release photo-montage cover.

Doctor Who – *City of Death* was released on audio by AudioGO in December 2012. This two-CD set included PDF files of the original camera scripts for the serial. The story was narrated by Lalla Ward, and the discs also featured an additional interview with the actress. This was included in October 2017 as part of BBC Audio's *CD Classic TV Adventures: Collection Two*.

Doctor Who: City of Death was novelised by James Goss and published by BBC Books in May 2015. The writer embellished certain material throughout the narrative and referred to earlier Douglas Adams/Graham Williams drafts of the serial (such



as the Countess being named Heidi). Notably extra material not present in the teleplay included an extended night out in Paris for Romana and Duggan, K9 appearing briefly, backstories to characters such as Duggan, Hermann and Heidi, the café artist and tour guide being named Bourget and Madame Henriette, the Jagaroth vessel being named the Sephiroth and the fact that Scarlioni did not know his true identity until he removed his mask.

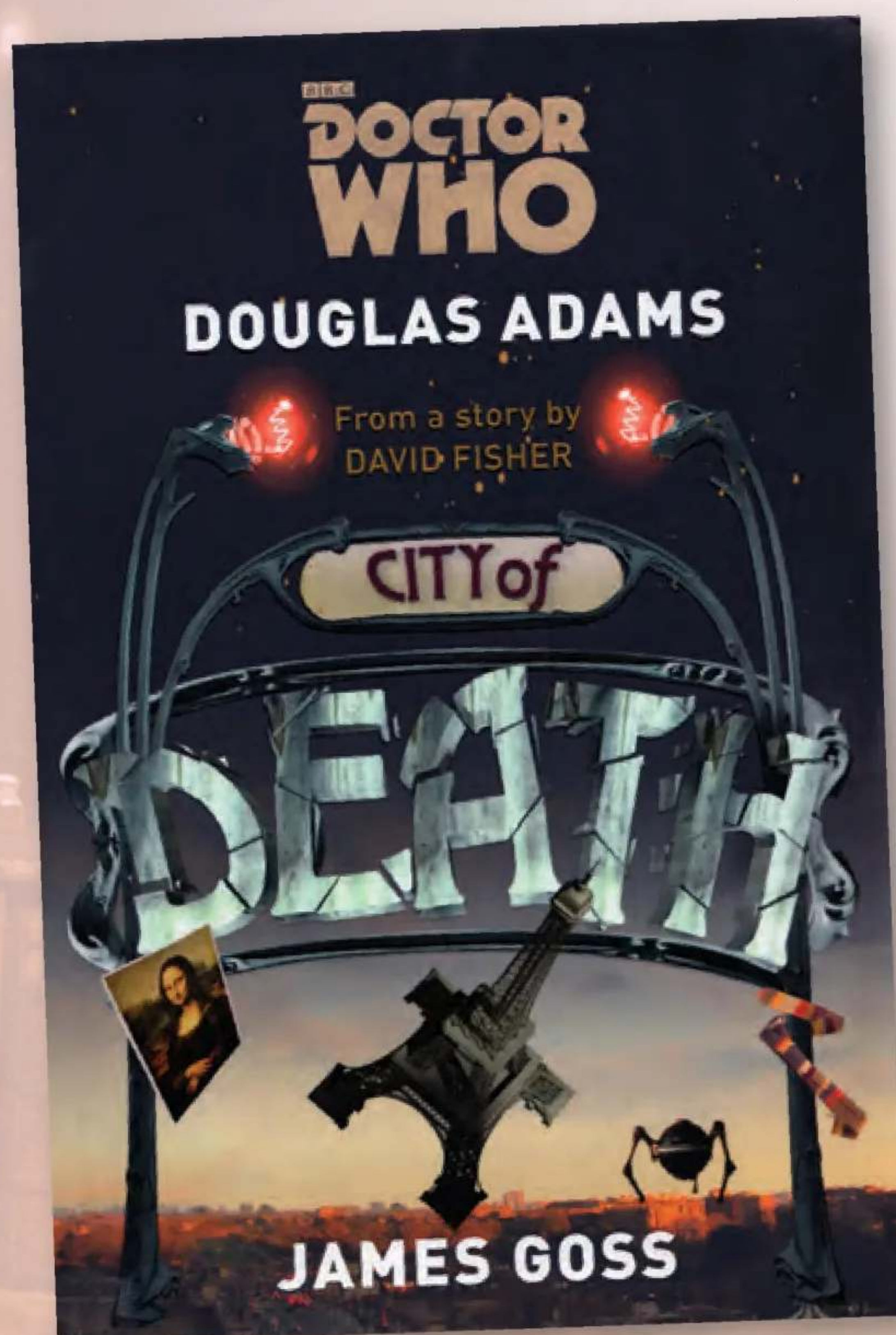
In the same month, it was released as a BBC Audiobook, read by Lalla Ward.

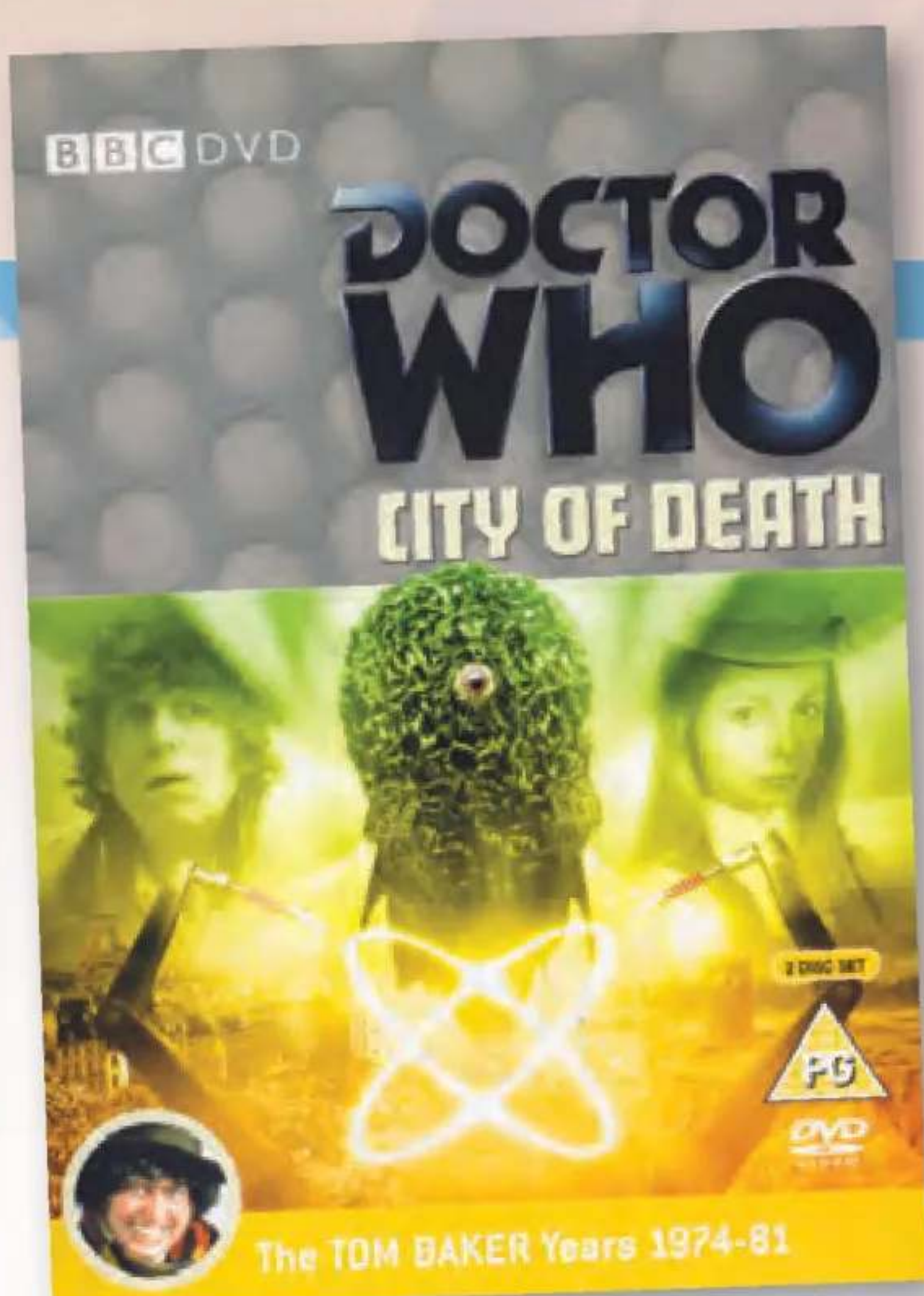
City of Death was released on BBC Video in April 1991, and again in 2001. It was released on BBC DVD in November 2005, along with the following extras:

- ▶ **Commentary** by Michael Hayes, Julian Glover, Tom Chadbon
- ▶ **Paris in the Springtime** – behind-the-scenes documentary with Douglas Adams, Anthony Read, David Fisher, Steven Moffat, Robert Shearman, Pennant Roberts, Catherine Schell, Tom Chadbon, Julian Glover

Right:

James Goss novelised the story in 2015.



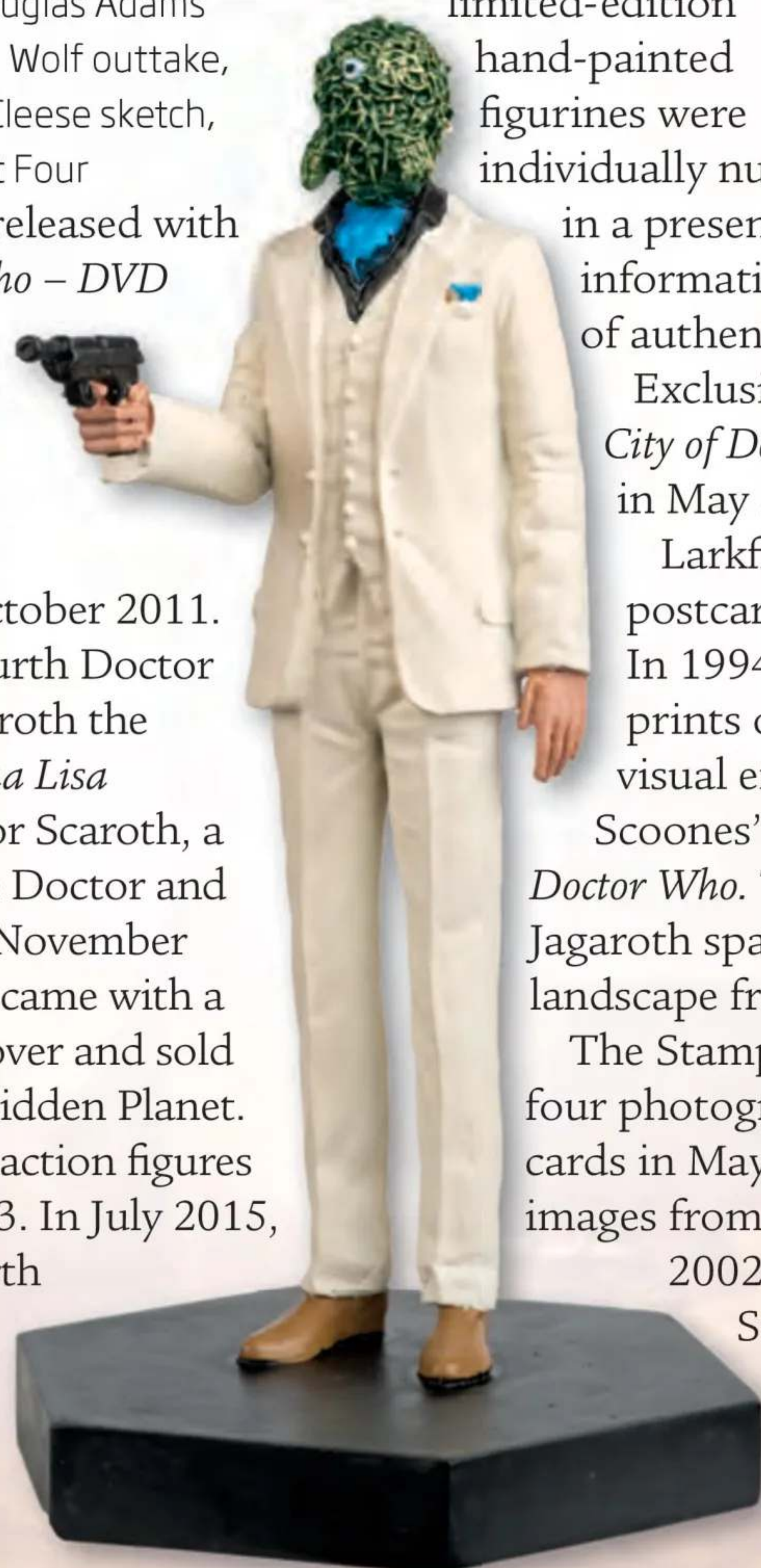


- ▶ **Paris, W12** – studio footage
- ▶ **1980 Doctor Who Annual PDF**
- ▶ **Prehistoric Landscapes** – unused model and effects shots

- ▶ **Chicken Wrangler** – unused shots featuring live chickens
- ▶ **Eye on... Blatchford** – comedy sketch telling the story of Sardoth the second-to-last of the Jagaroth
- ▶ **Photo gallery**
- ▶ **Production note subtitles**
- ▶ **Easter Eggs** – instruction booklet for MkIII Jagaroth Battlecruiser, Douglas Adams interview, Bad Wolf/Good Wolf outtake, BBC VT Tom Baker/John Cleese sketch, closing continuity for Part Four

City of Death was also released with issue 37 of the *Doctor Who – DVD Files* published by GE Fabbri in June 2010.

A *City of Death* collectors' action figure set was available from Underground Toys in October 2011. This set included the Fourth Doctor and Count Scarlioni/Scaroth the Jagaroth as well as a *Mona Lisa* picture, an 'alien' head for Scaroth, a sonic screwdriver for the Doctor and a pistol for Scarlioni. In November 2011, some of these sets came with a card signed by Julian Glover and sold exclusively through Forbidden Planet. Bif Bang Pow! USA sold action figures of Scaroth in March 2013. In July 2015, Character Options' Fourth Doctor Collectors' Set included the Fourth Doctor from *City of Death* dressed in a light



brown coat with ink badge, scarf, no hat, and with sonic screwdriver. A figurine of Scaroth was released with issue 67 of the *Doctor Who Figurine Collection* published by Eaglemoss in March 2016.

Metal miniatures of Scaroth of the Jagaroth were issued in 1999 by Harlequin Miniatures. In 2016, Robert Harrop Designs produced 1:12 model statues of Scaroth. These limited-edition hand-painted figurines were individually numbered and came in a presentation box with an information card and a certificate of authenticity.

Exclusive to Forbidden Planet, *City of Death* T-shirts were available in May 2013.

Larkfield Printing issued postcards of Romana in 1979. In 1994 Spacescapes issued A2 prints of paintings based on visual effects designer Ian Scoones' original design work for *Doctor Who*. The prints included the Jagaroth spaceship and a prehistoric landscape from *City of Death*.

The Stamp Centre issued a pack of four photographic collage greetings cards in May 2002, which included images from *City of Death*. In October 2002, a Tom Baker *City of Death* Stamp Centre cover was available, with copies signed by Tom Baker himself. ■

Left:
DVD release of *City of Death*.



Above:
Character Options' *City of Death* Collectors' Set.

Left:
Eaglemoss' figurine of Scaroth.

Cast and credits

Left:

Preparing to record on the café set.

CAST

Tom Baker	Doctor Who
Lalla Ward	Romana
with	
Julian Glover	Count ¹
Catherine Schell	Countess
Tom Chadbon	Duggan
David Graham	Kerensky
Kevin Flood	Hermann
Peter Halliday	Soldier [2-3]
Pamela Stirling	Louvre Guide [1,3]
Eleanor Bron, John Cleese	Art Gallery Visitors [4]

¹ Also appears as Captain Tancredi in Parts Two and Three and other versions of Scaroth in Part Three as well as the voice of Scaroth in Parts One and Four

EXTRAS

Richard Sheekey	Double for Scaroth
Tom Chadbon	Jagaroth Voice
Peter Halliday	Jagaroth Voice
James Charlton	Artist in Café

Below:

"Exquisite. Absolutely exquisite."



Lewis Pirella, Harold Shields	Frenchmen in Café
Elaine Williams, Colin Thomas	Tourists in Café
Michael Joseph, David Glen, Maggie Pileau, Jenny Persiva, Lee Richards, Frances Tanner, Shan Ricco, David Harris, Sue Winkler, Michael Brydon, Phillip Chant, Mike Mungarven, Karen Cooper, Geoffrey Whitestone, Kevin Hudson, Kevin Sullivan, Graham Smith, Helen Raye, Cathy Winter	Tourists in Louvre
Pat Gorman, Peter Kodak, Anthony Powell, Mike Finbar, Robert Joubier, Christian Foucat	Thugs
Bruce Callendar, Maureen Mason	Louvre Guards
Walter Henry	Café Patron
Robert Joubier, Christian Foucat	Gendarmes Outside Louvre
Michael Hayes	Voice of Gendarme Outside Louvre

Rodney Cardiff Gendarme in Louvre¹
Alfred Moore, Jamies Muir David Glen, Mike Mungarvan Plain-clothes Detectives in Louvre
Peter Halliday Television Announcer
Jane Bough Maid at Chateau
Iris Everson, Juliette James, Terry Sartain, Leon Maybank Customers in Modern Art Gallery

¹ Not in finished programme

CREDITS

Written by David Agnew

[pen-name for Douglas Adams and
 Graham Williams from an idea by David Fisher]

Incidental Music by Dudley Simpson

Special Sound: Dick Mills

Production Assistant: Rosemary Crowson

Production Unit Manager: John Nathan-Turner

Director's Assistant: Jane Wellesley

Assistant Floor Manager: Carol Scott

Film Cameraman: John Walker

Film Recordist: Graham Bedwell

Film Editor: John Gregory

Studio Lighting: Mike Jefferies



Studio Sound: Anthony Philpott
 Technical Manager: John Dean
 Senior Cameraman: Alec Wheal
 Visual Effects Designer: Ian Scoones
 Electronic Effects: Dave Jervis
 Vision Mixer: Nigel Finnis
 Videotape Editor: Rod Waldron
 Costume Designer: Doreen James
 [uncredited: Jan Wright [Block 2]]
 Make-up Artist: Jean Steward
 Script Editor: Douglas Adams
 Designer: Richard McManan-Smith
 Producer: Graham Williams
 Directed by Michael Hayes
 BBC ©1979

Above:

A working holiday for the Doctor and Romana.

Left:

An artistic genius needs a comfy chair.

Profile

JULIAN GLOVER

Count Scarlioni/Scaroth of Jagaroth

Julian Wyatt Glover was born 27 March 1935 in St John's Wood, London, to BBC radio producer C Gordon Glover and BBC Schools scriptwriter Honor Wyatt.

In wartime he lived in Bristol, and studied at Bristol Grammar Lower School. He later attended St Paul's School, London, but discovered his acting interests while at the Alleyn School, Dulwich. English master Michael Croft later founded the National Youth Theatre and at school Glover appeared in Croft's open air *Julius Caesar*.

At 17 he played with the socialist Unity Theatre, while his professional début came in panto *Ali Baba* (1953). He spent a year at RADA but lack of funds and National Service stopped him completing the course.

Below:

A heroic role for Julian Glover in *Spy Trap* in 1972.



In 1956 he went from a theatre group at Butlin's Skegness to Stratford's Shakespeare Memorial Theatre (the Royal Shakespeare Company from 1960), rising from walk-ons to larger roles in *Othello* (1959/60), *King Lear* (1959/60) and *A Midsummer Night's Dream* (1960). Memorial Theatre productions of *King John* and *Twelfth Night* were televised by the BBC in 1958. Further classical television included the Shakespeare adaptations *An Age of Kings* (1960).

Other stage highlights included *Henry IV* (1964) for Joan Littlewood at the Edinburgh Festival, and the title role in *Macbeth* (1969/70) for Bristol Old Vic.

He was married to fellow Memorial player Eileen Atkins for nine years from 1957. Later meeting actress Isla Blair while starring in the Prospect Theatre's *Boswell's Life of Johnson* (1966), they married in September 1968, with son Jamie born July 1969. Jamie became an actor and director.

By the 1960s Glover was employed widely in crime and adventure TV series, usually as suave villains. Guest spots included *Z Cars* (1962/4), *The Saint* (1964/8), *The Champions*

(1968), *Strange Report* (1969), *Paul Temple* (1970), *Jason King* (1971), *Callan* (1972), *The Sweeney* (1975), *Dixon of Dock Green* (1975) and *Quiller* (1975). He appeared no fewer than four times in *The Avengers* (1965/7/8/9). A rare heroic role came as secret agent Commander Anderson in *Spy Trap* (1972).

He was a familiar face in costume and classical TV dramas including *The Rivals of Sherlock Holmes* (1973), *Churchill's People* (1975), *The Master of Ballantrae* (1975), *Henry VIII* (1979), *Henry V* (1979), *Nancy Astor* (1982), US drama *Q.E.D.* (1982), Barry Letts' serialisation of *Dombey and Son* (1983), *By the Sword Divided* (1983) and *Wish Me Luck* (1989).

Other varied television roles included *Couples* (1976), PD James' *Cover Her Face* (1985) and US series *Magnum PI* and *Remington Steele* (both 1985).

With RSC work throughout the 1970s, as well as taking the lead in *Jumpers* (1976) at the National, he later returned to the RSC to win an Olivier Award for Best Actor with the title role in *Henry IV* (Parts I and II) (1991/2, Stratford/Barbican/tour). Other stage successes included *An Inspector Calls* (1993, Aldwych), *Oliver!* (2009, Theatre Royal, Drury Lane) and *The Scottsboro Boys* (2013, Young Vic/Garrick).

Since the 1990s he has taken TV guest roles in *Bergerac* (1990), *Rumpole of the Bailey* (1992), *The Darling Buds of May* (1993), *Lovejoy* (1994), *Taggart* (1995), *The Chief* (1995), *Holby City* (2001), *Born and Bred* (2003), *Waking the Dead* (2004), *Silent Witness* (2007/11) and *Grantchester* (2016).

Prior to *City of Death* he played King Richard in *The Crusade* [1965 – see Volume 5], director Douglas Camfield recasting him as Richard for TV movie *Ivanhoe* (1982). Glover's list of TV and film fantasy and cult credits has included *Out of This World* (1962), *Space: 1999* (1975), *Blake's 7* (1978)

and, more recently, *Merlin* (2012), *Atlantis* (2013) and as Grand Maester Pycelle in *Game of Thrones* (2011-16).

He starred as Colonel Breen in Hammer's movie version of *Quatermass and the Pit* (1967), while his later villainous roles in *The Empire Strikes Back* (1980), James Bond picture *For Your Eyes Only* (1981), and *Indiana Jones and the Last Crusade* (1989), make him the only actor to have appeared in all three of those major film franchises.

Glover's first film villain role came in *Tom Jones* (1963). Subsequent movies included Edna O'Brien adaptations *Girl with Green Eyes* (1964) and *Time Lost and Time Remembered* (1966), *The Magus* (1968), *Alfred the Great* (1969), *The Rise and Rise of Michael Rimmer* (1970), *Nicholas and Alexandra* (1971), *Heat and Dust* (1983), *Cry Freedom* (1987), *Hearts of Fire* (1987), *The Fourth Protocol* (1987), *King Ralph* (1991), *Troy* (2004) and *Alien Uprising* (2012).

In 2011 Glover featured heavily in wife Isla's memoir, *A Tiger's Wedding*. He was awarded a CBE in 2013. ■

Above:

Julian Glover in *By the Sword Divided* in 1983.





THE CREATURE FROM THE PIT

➤ STORY 106

A distress signal brings the TARDIS to Chloris, a jungle world ruled by Lady Adrasta. Adrasta controls the planet's scarce supplies of metal, throwing anybody who defies her into the Pit. What horror will the Doctor discover there?



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'IT'S ENDEARING THAT A SERIES WITH RELATIVELY LIMITED RESOURCES OFTEN TRIED TO PRODUCE DENSE AREAS OF OVERGROWN FOREST IN THE STUDIO.'

Introduction

Chloris is a typical *Doctor Who* planet. The surface is covered in jungle. Underground is a worked-out mine that the locals call 'the pit'. Both backdrops are familiar, not least as recurring features of Dalek creator Terry Nation's stories. In the very first Dalek story [1963/4 – see Volume 1] the TARDIS materialised in a petrified jungle. Thereafter we encountered jungles in the majority of his stories. And when there wasn't a jungle, there was usually a mine.

It's endearing that a series with relatively limited resources often tried to produce dense areas of overgrown forest in the studio – with varying results of course. In this story it was something of a success: the vines and creepers wreathed in dry ice to suggest a misty, humid atmosphere. This was emphasised further by the fact that the make-up department had clearly been busy spraying Tom Baker's face and hair with water to make him look hot and sticky. Although, since everyone else was bone dry, it's tempting to imagine that this may have been a cheeky visual gag suggested by the actor in rehearsals.

The Creature from the Pit also revisited a more recent idea – one that was just as ambitious as staging an indoor rainforest. For *The Power of Kroll* [1978/9 – see Volume 30] the previous year, writer Robert Holmes had been asked to create the biggest monster ever. Unenthused, he devised an enormous swamp creature that would occasionally hover in the background. In *The Creature from the Pit*, David Fisher summoned up the similarly huge Erato – a pulsating, glowing green blob! And



Above:
The Power of Kroll's
giant swamp
creature.

although the construction of this creature wasn't deemed entirely satisfactory, it was at least a very imaginative take on a giant monster. Fisher subverted expectations by revealing that this frightful sight was in truth an alien diplomat!

While this story may have drawn on both the tried and tested territory of classic *Doctor Who* adventures and some more recent innovations, there's still plenty of originality. In addition to its exotic alien lifeform and clever sci-fi plotting, it triumphed in serving up an array of brilliantly entertaining characters – from the snarling villain Lady Adrasta and her calculating sidekick Karela, to the bumbling astrologer Organon.

There's a sweet innocence to *The Creature from the Pit*. It's an unashamedly fun take on a traditional kind of *Doctor Who* adventure, but like the dark passages of the pit itself, it holds many surprises. ■

PART ONE

In a dense, alien jungle at night, the imperious Lady Adrasta has a prisoner thrown into a pit. [1]

Romana finds an emergency transceiver among the Doctor's junk. When it is plugged into the TARDIS console it picks up a distress signal, causing the TARDIS to materialise.

The Doctor and Romana emerge into a sweltering jungle, not far from a fragment of an immense metal shell; the source of the signal. Some ball-like plants called Wolfweeds creep up on the Doctor and attack him. [2] A Huntsman calls them off, and Karela, Adrasta's lady-in-waiting, demands to know what the Doctor is doing in the Place of Death. The Doctor is secured in a pillory and he and Romana are led away through the jungle by Karela's guards.

Their group is ambushed by some bandits who run off with Romana as their

prisoner. She is taken to their hut and brought before their leader, Torvin.

The Doctor is taken into a palatial building. Adrasta releases the Doctor and asks him what he makes of the "object". He says that it is an egg shell. [3]

The bandits democratically decide to kill Romana. She patiently explains that she is a Time Lord and orders them to untie her. [4] They meekly obey, and she makes Torvin blow K9's whistle.

Adrasta explains that the shell was discovered 15 years ago. She summons two of her engineers, Tollund and Doran, who dismiss the Doctor's assertion that the object is a shell. [5]

K9 enters the bandits' hut and then stuns Torvin.

Adrasta takes the Doctor to the pit. Doran is thrown into its depths, and then something down there silences his screams. Romana arrives with K9 but he is overpowered by the Wolfweeds. Adrasta tells the Doctor to co-operate – but instead he jumps into the pit! [6]





PART TWO

Romana can see the Doctor clinging to the side of the pit, just out of Adrasta's sight. Adrasta tells Romana it is only her knowledge of the shell that is keeping her alive.

The Doctor lands in the bottom of the pit, where he finds Doran's corpse.

Romana and K9 are taken to Adrasta's palace. Adrasta intends to have K9 broken up, as metal is extremely valuable on this planet, Chloris. [1]

The Doctor encounters a glowing green pseudopodium. [2] Then he comes face to face with a wizened old man. He introduces himself as Organon, an astrologer. He made an error in a prophecy and Adrasta had him thrown down the pit.

Torvin recovers from being blasted by K9. He tells the bandits that Romana will be able to lead Adrasta's guards to their camp so, while Adrasta's guards

are out looking for them, they should sneak into the palace and ransack it! [3]

Organon explains that the pit used to be a mine. All the planet's metal came out of it, and as it all belonged to Adrasta, it was the source of her power. [4]

Romana reactivates K9 and they make an unsuccessful attempt to escape. Adrasta forces K9 to tell her about the TARDIS. She wonders if the Doctor is still alive, and Karela suggests they use the hidden door leading to the mine. Adrasta decides they must bring K9 with them; having seen a demonstration of his firepower she intends to use him to kill the Creature. Along with Romana and some guards, they descend into the mine. [5] Adrasta tells the Guardmaster to go ahead with two guards.

The Doctor and Organon come to a cavern and see the full immensity of the Creature. [6] The Guardmaster and his guards arrive in time to see the Doctor being engulfed by the Creature!

PART THREE

Organon, the Guardmaster and his guards retreat down a tunnel, and then the Creature weaves a wall, sealing it off. The Guardmaster orders a guard to go and inform Adrasta.

The bandits arrive at the palace and deal with a guard at the side gate.

The guard informs Adrasta that the Creature has woven a shell to protect itself.

The Doctor tries to communicate with the Creature and it uses its pseudopodium to draw a pentagonal shape on itself. [1]

The bandits help themselves to Adrasta's valuables. One of the bandits, Edu, is intrigued by a pentagonal shield on the wall. [2] Then they hear guards coming so they flee into the mine, taking the shield with them.

Romana and K9 reach the walled-off tunnel and meet Organon. Adrasta and Karela arrive, and K9 starts trying to burn through the shell wall. [3]

Torvin and the bandits are celebrating their haul when the shield begins to pulse with light. It hypnotises Torvin and Edu. [4]

K9 reports that he is unable to burn through the wall as the material is self-renewing. Then the wall shatters as the Doctor strides straight through it. [5] Adrasta tells Karela to take K9 and Romana and kill the Creature. They return a few minutes later, Karela reporting that the cave is empty. Adrasta orders Karela to take Romana, K9 and some guards and go after it; she is convinced that K9 is capable of killing "the Tythonian". The Doctor produces a mirror from his pocket and reflects K9's beam to stun the Guardmaster and the other two guards. Adrasta runs down the tunnel – into the path of the Creature. She pulls a knife on the Doctor to try to force Romana to order K9 to shoot it. [6]

But then Torvin and Edu walk in and place the shield on the side of the Creature...





PART FOUR

Torvin and Edu wake from their trance and run for it. The Doctor places his hand on the shield and says “hello”. The Creature uses the shield to speak using the larynx of whoever is holding it. It introduces itself as Erato, an ambassador from the planet Tythonus. [1]

Adrasta orders the Huntsman to set the Wolfweeds on the Doctor, but the Doctor appeals to him to let him speak. He explains that Erato came to Chloris to propose a trading agreement – metal in return for chlorophyll. The Doctor puts Adrasta’s hand on the shield and Erato confirms the Doctor’s story. The Huntsman sets his Wolfweeds on Adrasta, [2] then Erato engulfs her, consuming the Wolfweeds.

The Doctor arranges to have Erato hoisted out of the pit. The Doctor explains that Erato came to Chloris in an egg with a photon drive. The Doctor has purloined

a segment of the drive, so Erato cannot leave. The conversation is overheard by the bandits and Karela. [3]

The Doctor and Romana leave Organon with the drive segment and go to speak with Erato. Erato informs them Tythonus has responded to the distress signal by setting a neutron star on a collision course with Chloris’ sun. [4]

Someone sneaks up behind Organon and knocks him unconscious.

Karela follows the bandits to their camp and proposes an alliance. The Doctor arrives with Romana, K9 and the Huntsman. K9 destroys the bandits’ hoard. [5] Karela gives up the drive segment.

Erato weaves a new egg and takes off. The Doctor grips the neutron star with the TARDIS tractor beam and Erato weaves an aluminium shell around it. [6] The star is deflected towards the TARDIS, which dematerialises in the nick of time.

The Doctor and Romana say farewell to the Huntsman, leaving him with a trading agreement from Erato.



Pre-production

Above:
Romana is at
the mercy of
Lady Adrasta.

During Anthony Read's time as script editor on *Doctor Who*, David Fisher had written two successive *Doctor Who* serials, *The Stones of Blood* [1978 – see Volume 29] and *The Androids of Tara* [1978 – see Volume 29]. Late in the autumn of 1978, the pair discussed a further serial, but Read was then on the verge of departing the series, to be replaced by Douglas Adams in November.

Producer Graham Williams had invited Adams to take over from Read on the basis of Adams' script for *The Pirate Planet* [1978 – see Volume 29]; the two

got on well, Williams admiring the writer's imaginative skills. Adams had just completed a six-month stint as a producer on attachment to BBC Radio Light Entertainment, and was also working on various forms of his radio show *The Hitch-Hiker's Guide to the Galaxy* (a novel, a stage play and more radio episodes); he had also struck up a firm friendship with *Doctor Who*'s star, Tom Baker. Another staff change Williams wanted to make was to promote John Nathan-Turner from production unit manager to 'associate producer'; Nathan-Turner had joined the show on a regular basis in 1977, and had

been immensely supportive to Williams, particularly during the producer's extended sick leave over October and November 1978. However, Williams' superior, Graeme MacDonald, refused this request.

One of Adams' first tasks was to draw up *The Script Editor's Guide to Doctor Who Storylining* – a set of guidelines for prospective writers, for whom no such document existed. This was a document emphasising that what Adams wanted from new writers was fresh and readable ('ie. Brief') four-part storylines fitting a particular format: Part One being exposition; Part Two, complications leading to crisis; Part Three, 'the real situation exposed, revealing the awful truth'; and Part Four, 'the Doctor battles against the odds but finally wins through'. This, Adams indicated, would create different types of cliffhanger endings. Three kinds of story were allowed: 'Space Fiction', 'Earth-bound' and 'Historical'. Adams wanted to avoid clichés in the first type, a developing area; the second allowed for enjoyable location work, but was expensive; and Adams indicated new writers should avoid the third unless they knew their ground. Warnings were

given about having the Doctor going back in time to fix a problem, to avoid dabbling with physics which viewers could check up on, and to avoid using old monsters (particularly Daleks). Background was given for the Doctor, the Time Lords and the TARDIS. Adams favoured cutting down the Doctor's role as a conventional hero, developing a more-quirky characterisation which would draw upon Baker's own eccentricities.

Greek mythology

The original brief given to David Fisher was to write a serial set on an alien planet and involving a 'different' kind of monster; Williams was keen to avoid Time Lord stories after the previous year's Key to Time sequence, and Adams wanted to explore the Doctor's character. Fisher felt that the monster should not be evil, but either good or simply disinterested – leading to the idea that it might inadvertently crush people to death when trying to communicate through physical contact. He envisaged a huge alien blob trying to escape from a pit in which it has become trapped.

Having a virtuous monster meant that the 'traditional' *Doctor Who* storyline had been turned on its head; Adams and Fisher decided to continue this idea by making the main female character the villain. The combination of woman and monster led Fisher to think of the Greek legend of Andromeda; the daughter of the Ethiopian king Cepheus and his wife Cassiopeia, Andromeda's mother's boast that her daughter's beauty surpassed that of the Nereid sea nymphs, caused Poseidon to send a terrible sea monster to afflict her country. The legend suggested the name of the villainess: 'Adrasta'. Greek mythology also inspired the monster's name: 'Erato'

Left:

A model shot of the TARDIS next to Erato's shell.



THE CREATURE FROM THE PIT

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Above:
Organon,
survivor of
the pit.

was one of the nine divine Muses, whose name signified 'lovely'. Adams liked the idea of the metal-obsessed society on the metal-deficient world Chloris – a name from Greek mythology for the nymph/goddess queen who spread flowers across the world, and also derived from 'chlorophyll', the green colouring matter of plants. This in turn led Adams to suggest a gang of miners-turned-bandits, an element which Fisher feared might prove slightly too comical.

Another demand on *The Creature from the Pit* was prompted by letters that Williams had received from younger viewers: 12-year-olds had been confused about the pseudo-physics in the show, and the producer was keen that the new scripts should feature sound scientific principles.

Fisher's outline, *The Creature from the Pit*, began with five pages setting out both 'the Monster' and the planet Chloris. Erato was 'a sort of giant, feathered (or perhaps scaled) slug of no particular shape, but of a fairly repulsive greyish-purplish colour. He comes... from Tithonus – a dark, wet,

cold, miserable world, unattractive to any life form but another Tithonian.' Fisher explained that Tithonians lived some 30-40,000 years, much of this life cycle revolving around reproduction, which usually occurred only once (a courtship lasting one to two thousand years): 'Mating takes several hundred years and involves the male and female... merging into each other. Gestation lasts for 3,000 years. After the birth – usually twins, but on occasion triplets – the two Tithonians then separate and go about their normal business, ie lying half-in, half-out of the cold, black Tithonian sea and enjoying the constant, cold Tithonian rain.' Tithonians were up to a mile in length, but reduced their bulk to about 100 feet when travelling in different gravities or atmospheres. They were great travellers, and were 'highly intelligent, courteous, and gentle beings, fond of music and verse epics of unimaginable length'. Because of their longevity and courtship, there were only about 30 Tithonians alive at any one time. For the

first time there were three simultaneously pregnant couples, leading to a lack of chlorophyll, which Tithonian babies needed a constant diet of throughout their first century – hence Erato's mission to Chloris. Tithonians had no heads, but their skin was a complex structure which allowed them to communicate (normally, they lay beside one another and talked through their skins). To build things, a Tithonian ingested the appropriate metals and weaved the object from a shiny web – such as their huge, photon-powered egg-shaped spacecraft. To talk to other species, they had a 'humanoid communicator', a collar allowing them to speak through the larynx of the wearer.

Chloris was at 'a point in its historical development similar to that of England in the early 18th century... on the verge of changing from an agricultural to an industrial economy'. The few mines were owned by princelings; Erato landed in the territory of Lady Adrasta, whose slaves and serfs were finding it more and more difficult to bring up their quotas of iron ore and tin. There was a threat of revolution by disaffected miners. Erato brought rare ores in his skin, like beads and mirrors, to trade; when he disgorged metal, Adrasta decided to keep him alive

– and incarcerated him in a mine, or labyrinth. She then used Erato's ores to 'salt' her empty mines, while ordering her engineers to discover the secret of Erato's egg so she can send an army to plunder Tithonus' wealth.

Following this background material, in the storyline the TARDIS was discovered close to the egg by one of Lady Adrasta's engineers. Adrasta was fascinated by the Doctor's spaceship and sent her guards to rescue Romana from the gang of disaffected miners who had kidnapped her. Meanwhile, Romana discovered that the miners can no longer work because they suffered from traditional mining ailments; when Adrasta's guards arrived, it is clear they had orders to kill everyone, and Romana summoned K9 to rescue her. The uncooperative Doctor was taken to a pit in Adrasta's palace, and K9 was overpowered by Wolfweeds (described as 'sentient tumbleweeds') when he and Romana arrived at the palace.

Connections: Stone beam

► Among the items in the box of debris that Romana retrieves from the TARDIS' number four hold is the beam device seen previously in *The Stones of Blood* [1978 – see Volume 29].



Adrasta's hostage

In Part Two, Adrasta threatened to torture Romana unless she revealed the secret of the TARDIS. In the pit, the Doctor was attacked by Hellyn, one of Adrasta's engineers; Hellyn had been thrown into the pit several days previously. The miners realised that one way of meeting Adrasta's quota would be to break into the palace and steal ore from the vaults, but their attempt was met with harpoon fire (the storyline noting this wooden gun with serrated blade was the principal weapon of this female-dominated society). A couple of them escaped with a communication

Left:
Adrasta gazes
into the pit.



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collar. Adrasta forced Romana to open the TARDIS, but a forcefield stopped anyone other than Romana entering; K9 went into the TARDIS and it dematerialised, leaving Romana Adrasta's hostage. The episode was to end with the Doctor confronting the monster as it rolled towards him.

Cambridge scientists

In Part Three, the TARDIS suddenly rematerialised as Adrasta was about to kill Romana; the Doctor emerged, having been rescued by K9. The Doctor invited Adrasta and her engineers to look around the TARDIS, warning them it may be disappointing; they found themselves inside a police box. When they emerged, K9 dematerialised the TARDIS again and travelled to the pit, where he met the half-demented Helyyn. The monster rolled over K9. After the Doctor confirmed that the egg contained a homing device, Adrasta had the two Time Lords clad in Japanese-style armour and lowered into the pit, ordered to kill the creature with harpoon guns. The TARDIS rematerialised above ground, and Adrasta set out to it with her guards; en route, the escaped miners were captured and thrown into the pit. The miners met the Doctor and Romana, and the Doctor used the collar to talk to the monster, Erato; in the cliffhanger, the 'Tithonian' was to reveal that his people's battle fleet was on its way, responding to a distress signal from Erato's ship, to destroy Chloris with a photon missile.

In Part Four, the battle fleet was to be seen to consist of several eggs, one being the photon bomb. Above ground, K9 lured Adrasta into the TARDIS when threatened by the 'Wolfweeds', and dematerialised the ship; this frustrated the Doctor's plan to travel to the battle fleet in the TARDIS

Right:

K9 takes on a Wolfweed.



to speak to the Tithonians via the collar. Romana persuaded the miners to dig Erato out of the pit, so he could repair his ship; only the Doctor could travel with the Tithonian into space, but the galaxy-destroying bomb had already been launched. The Doctor had Erato spin him a temporary spacesuit, and spacewalked to the missile where he could defuse it (Fisher noted that 'precise details await further discussion with a neighbour, who is a Professor of Physics'). Erato and the Doctor returned to Chloris, where the TARDIS rematerialised, containing a shaken Adrasta, plus some shrivelled Wolfweeds on which K9 had used weedkiller.

Williams was worried that the massive Tithonian would prove as problematic as the eponymous monster in the previous year's *The Power of Kroll*, and that the Part Three scene in which Adrasta and her engineers see the tiny TARDIS interior would be difficult to achieve.

For the climax, Fisher telephoned the Cambridge Institute of Astronomy, asking



if he could discuss his *Doctor Who* storyline with the staff; the scientists were delighted to help, since many were fans of the show. Fisher asked how Erato could demonstrate his vast powers, and it was suggested that the most powerful force would be a neutron star about the size of London. Fisher then pressed for a solution to the problem, and was told that the simplest – if impractical – way to divest the star of its power would be to wrap it in silver foil. Fisher therefore suggested that the creature should turn itself into a spaceship – complete with air hostesses – to ferry the Doctor's party up to the neutron star to wrap it in foil. At this point, Adams pulled back the comedy elements that Fisher had been injecting in an attempt to match Adams' style.

Fisher was commissioned to write the new four-part serial, now referred to as *The Creature in the Pit*, on Thursday 16 November 1978, with a target delivery date of Friday 15 December; the writer delivered on Thursday 28 December. With

Fisher's script, now once more entitled *The Creature from the Pit*, safely in, Adams commissioned Fisher on Friday 12 January 1979 to write another storyline under the title *The Gamble with Time*. It was intended that the series opener, a Dalek serial by Terry Nation, would not be recorded until the summer, in the third production slot; as late as March 1979, *The Creature from the Pit* was planned to be broadcast second, but made first.

By now, it was known that Mary Tamm would not be returning to play Romana; since another actress had not yet been cast, Fisher continued to write for Tamm's aloof interpretation. Williams briefly toyed with the idea of a new companion – and since Romana was a Time Lord, it was suggested that a different actress could play her in each new serial. This frivolous notion would have caused continuity problems, in addition to requiring lots of new reasons for her regenerations. Ultimately, Williams rethought Romana, feeling that his attempt to break the mould of a 'screamer' with Tamm had been unsuccessful.

Since completing *The Armageddon Factor* [1979 – see Volume 30] early in December 1978, series star Tom Baker had undertaken a series of personal

Below:
Romana is
taken prisoner.



appearances, and recorded an instalment of *Late Night Story*; around the New Year, he also recorded a new series of Yorkshire Television's juvenile literary magazine *The Book Tower*, and was interviewed on *Pebble Mill* on Tuesday 16 January regarding *Doctor Who*'s 500th episode. On Thursday 18, Baker finally signed his contract to appear in the 1979/80 series of *Doctor Who*. This had hung in the balance since mid-December, when Baker had been offended when his suggestions for some 'extreme' new forms of companion to replace Tamm (either actress Miriam Margolyes or alternatively a talking parrot/cabbage which would sit on his shoulder) had been rejected by Williams. After a night's drinking, Baker wrote a letter to Graeme MacDonald, saying he would only continue in the role if he had more control over the show. On hearing this, Williams threatened to resign from the series if McDonald acceded. McDonald, sensing an issue that had been blown out of all proportion, mediated between Baker and Williams to get them working together again.

Below:
Lalla Ward is revealed as the new Romana.



To replace Tamm, Williams considered Lalla Ward, who had guested as Princess Astra in *The Armageddon Factor*; Ward had got on well with both Baker and the crew throughout. K9 voice artist John Leeson had also decided to leave the series, and casting calls for both Romana and K9 were sent out to agents on Friday 19 January. Baker suggested to Ward that she should audition. Having confirmed that the actress was interested, Williams telephoned her to offer the part. Ward accepted, and was contracted on Wednesday 24 January.

Lalla Ward

Lalla Ward – the Honourable Sarah Ward – was daughter of Lord Bangor; 'Lalla' was a childhood name. From an early age, Ward was creative, with a talent for drawing. She also wanted to act, enrolling at the Central School of Speech and Drama in 1967; she graduated in 1971, winning a role in the Hammer horror film *Vampire Circus*. Her career continued with films including *Rosebud* and *The Prince and the Pauper*, plus appearances in TV series including *The Protectors* and *Quiller*. In 1977, she became a regular in the second series of *The Duchess of Duke Street*, playing 'Lottie'.

Shortly after celebrating his 45th birthday on Sunday 21 January (and contracted for the new series on Friday 18 January), Baker departed to Australia on a holiday-cum-promotional tour accompanied by his then-girlfriend, BBC designer Marianne Ford.

Ward was announced to the press as the new 375-year-old Romana on Tuesday 6 February at a photocall with K9 in Cavendish Square; the *Daily Mail* (*How time flies for new Dr Who girl*), *The Guardian*, *The Daily Telegraph* and *Daily Mirror* covered the call, and in the *Daily Express* (*Affirmative*,



new mistress! by Judith Simons) Ward commented that she had been terrified by the show's monsters as a child. She wanted to create her own version of Romana in line with Baker's idea of the show appealing to a family audience via children, becoming a cult like *The Magic Roundabout*. As such, she wanted to make her character silly, but with an IQ of over 500; she disliked the show being serious and pretentious.

MacDonald commented on Fisher's scripts to Williams on Thursday 1 February, saying that he had expected something of a higher calibre. The main problem was that it was "littered with schoolboy humour that will reduce Tom's authority and credibility hopelessly"; as examples from Parts One and Two he cited the Beatrix Potter material, jokes about a ball of string and an ass' jawbone, a "take me to your leader" speech, Romana's "hairsuit" comments to the bandits and gags about a mountaineering book.

The rehearsal scripts were revised on Friday 16 February, but still included many of the elements which McDonald

had criticised. In Part One, the Doctor was shown alone on the TARDIS floor reading Beatrix Potter's 1901 children's book *The Tale of Peter Rabbit* when Romana and K9 entered from the hold; the Doctor gave other uses for the ass' jawbone ("Stew it up for soup. Use it as a doorstop. Bop an army of two thousand Philistines"). There was a ball of twine from Theseus and Ariadne, relating to the Greek legend of the Minotaur. One of the Wolfweeds was described as 'a thing - about three foot round - that looks like a tumbleweed'. Adrasta's guard was a uniformed figure carrying a shield and a serrated sword: 'The sword is wooden, Nuremberg-style (ie, about five foot long), and has the wavy edge of a kris. The uniform consists of a metal skull cap, to which are attached flaps of leather, a leather doublet and leather thigh boots.' Karela was described as 'a woman in her 30s or 40s, in a long dress'. Adrasta herself, whom Fisher enjoyed writing for, was 'an elegant but formidable woman in her late 30s to early 40s'; when she mistakes Romana for the Doctor's superior, the Doctor was to retort in a 'Lady Bracknellish' manner (a reference to a character in Oscar Wilde's

The Importance of Being Earnest): "Commander? Can we scratch that one please? If she's a Commander, I'm an Arcturan belly dancer."

Fisher kept his descriptions of Erato rather vague. Part One referred to 'the edge of something vague, blob-shaped and vast' - and, at its climax: 'We see something huge and shapeless, emerge from one of the caves. It oozes towards Doran.' In Part Two, the Creature probed the mine

Left:

The Doctor and Romana face the creature... from the pit!

Connections: Wardrobe memories

▶ The Doctor's grey coat from the 1975/6 series, as seen in stories such as *The Seeds of Doom* [1976 - see Volume 25], can be spotted hanging on the TARDIS' hat stand, along with his outfit from *The Talons of Weng-Chiang* [1977 - see Volume 26] hanging on a coathanger.



tunnels with an appendage 'shaped like a huge club – not a tentacle'. The monster was 'like a huge rubbery tank' – and, where Adrasta's men confront it, Fisher indicated: 'Bits of creature overflow from various galleries, in the confined space it is enormous... Some of the guards open fire on the creature, but their harpoons just disappear into the shapeless mass of the thing without having any effect.' In Part Three, as Erato retreated, taking the Doctor with him, 'The Creature suddenly "shimmers". A thread or series of glittering threads appears from the front of the Creature and starts to weave a net between it and its enemies...' When the Doctor tried to communicate with Erato, 'Suddenly part of the Creature – a large amorphous lump, like a huge fist – shoots out... The lump suddenly 'points' like a finger at something

on the floor.' Later on, part of the Creature 'swiftly oozes or flows' towards the Doctor.

Fisher's script set the Chloris exterior in woodlands, with shots of 'Karela riding a pony... Behind Karela come some soldiers and Romana on another 'pony'. The bandits' camp was to be in the open, with 'a tent in the background. A Tartar-type tent perhaps.' Torvin was inspired by the character of Fagin from Charles Dickens' 1837-9 serial *Oliver Twist*; the other bandits (Edu, Ainu and Moa) were 'a fierce lot – scarred with limbs missing'. Organon was introduced in Part Two as a 'white-bearded wild-haired man in tattered but once ornate robes'; much of his initial conversation with the Doctor was rewritten. For Part Four's TARDIS scenes, it was suggested that K9 should be 'plugged into a freestanding

Below:

Metal detectors
– Torvin's gang
of thieves.





communicator bank specially wheeled out for the occasion'. Adams and Fisher also decided not to use existing astrological signs, but to have fun creating their own, such as 'Pratus', 'Aquatrion', 'Caprius' and 'Ariel'. Adrasta's demise was something which Fisher wrote with relish; he enjoyed killing off female villains in his stories by imagining that they were one of his aunts, whom he disliked, and on this occasion Adrasta was his Auntie Gladys. Although he liked collaborating with Adams, Fisher did not feel that he was the strongest script editor he had ever worked with...

The serial was offered by Graham Williams to Christopher Barry, a veteran BBC director who had overseen many *Doctor Who* assignments, from the first Dalek serial in 1963 to *The Brain of Morbius* [1976 – see Volume 24]; since then, he had worked on *Angels*, *Nicholas Nickleby* and *All Creatures Great and Small*. Accepting the offer, Barry joined the team in late January prior to taking a short holiday in the Mediterranean, during which he read Fisher's scripts. He was horrified to discover just what he had taken on, realising that the Creature was impossible to achieve and feeling that

Williams and Fisher should have taken this into consideration.

The design team included Valerie Warrender on sets, Gillian Thomas on make-up, June Hudson on costume and Mat Irvine – replacing one of his colleagues at short notice – on visual effects. Warrender had worked on *The Androids of Tara* the previous year, Hudson had supervised *The Ribos Operation* [1978 – see Volume 28] and Thomas was a newcomer to the show. Irvine had worked on both *The Face of Evil* [1977 – see Volume 26] and *The Stones of Blood*; receiving the scripts at the end of January, he also became extremely concerned about the realisation of Erato, due to the constraints of both time and money; furthermore, the descriptions of the Creature were not consistent with its actions. Since filming could proceed without Erato, Irvine concentrated on the Wolfweeds and the model shots. The Wolfweeds were made on Wednesday 21 March with assistance from Charlie Lumm. Irvine made several suggestions regarding Erato, such as using a puppet for the mine scenes; Barry rejected this idea.

Left:

Adrasta's secret is about to be revealed.

K9's new voice

Auditions for the new voice of K9 were held on Friday 9 March; David Brierley was chosen after a second audition on Friday 16. Brierley was not terribly keen to do the job, but with production dates looming, he was persuaded by Williams and his old friend Barry. Born in Yorkshire in 1935, Brierley had won a scholarship to Sadler's Wells to become a ballet dancer, but after damaging his leg became a theatre stage manager and started to act as a juvenile. His acting career continued with extensive theatre work at Northampton as well as the Royal



Above:
The Doctor
and Karela.

Court Theatre. He also worked on radio and television in shows including *The Valiant Varneys*, *Coronation Street*, *The Law of the Land* and *Frankie Howerd Strikes Again*. Having watched *Doctor Who* since the days of William Hartnell, Brierley attempted to give a fresh interpretation to K9 rather than try to imitate John Leeson.

Ideally Barry wanted to shoot the forest sequences on location, but the lack of foliage in March, plus the need for a pit and a flat surface for the Wolfweeds to roll along, necessitated the use of the BBC Television Film Studios at Ealing; Warrender pointed out that the water tank on Stage 3B could be used for the pit. Soil, fibreglass rocks and pot plants were brought onto the forest set, with dry ice and sprayed water giving a misty effect.

Set dressing began on Saturday 17 March, and Barry enjoyed a couple of days' film rehearsal with the cast. In the role of Adrasta, Barry had cast Myra Frances, whom he had directed in recent *Z Cars* having noticed her playing a lesbian-inclined member of the Royal Army Corps in *Girl*, an edition of BBC Birmingham's *Second City Firsts* in 1974. In 1976, Frances had played Stella Clisby in the final series of Yorkshire Television's *Hadleigh* and had played Anne Tranter in Terry Nation's *Survivors*. Barry also considered Siân Phillips, Maria Aitken, Caroline Blakiston and Judy Parfitt.

The cast

Eileen Way was cast as Madame Karela for her interesting face; Way had been in the very first *Doctor Who* serial, *100,000 BC* [1963 – see Volume 1] plus the 1966 movie *Daleks' Invasion Earth 2150 A.D.*; Tom Baker particularly enjoyed working with Way. John Bryans, Edward Kelsey (whom Barry had previously used on *Doctor Who* in *The Romans* [1965 – see Volume 4] and *The Power of the Daleks* [1966 – see Volume 9] as well as the BBC1 serial *St Ives*) and Tim Munro were selected to play the bandits Torvin, Edu and Ainu respectively; Bryans (whom Barry had directed in the 1966 BBC series *Take a Pair of Private Eyes*) opted to play Torvin as a Jewish stereotype, the character reminding him of Alec Guinness' Fagin in the 1948 movie *Oliver Twist*. Playing the small role of Engineer Doran was regular stuntman Terry Walsh, who could perform the character's fall into the pit. Ward was disappointed with Romana's role, feeling her lines were fudged and still being written for her predecessor; Frances and Walsh also disliked the dialogue. ■



Production

Shooting on 16mm film was due to begin at Ealing Studios at 9.30am on Tuesday 20 March, but was delayed by a union dispute over a wrongfully dismissed employee. The plan was to shoot the sequences of the Doctor on the pit-face wall at the start of Part Two (when eventually filmed, Baker ad-libbed the contents of the *Teach Yourself Tibetan* phrasebook and used his scarf for climbing, as opposed to the rope he was scripted to find in his pockets). Scenes at the 'bottom of pit' bridging Parts One and Two would have followed (a green light

being used to indicate Erato's approach). Shots of Adrasta's party looking up from inside the pit were also scheduled, although a planned shot of Erato was abandoned. The scenes panned for this day had to be fitted in later across the remaining four days at Ealing; the script was also changed so that the Doctor now fell after Adrasta kicked soil down on him (originally, he was to lose his footing, making a wild grab at a sapling which then gave way). As Adrasta, Frances wore 'snake-like' silver make-up; her tight purple costume was based on a torso cast taken by Hudson's colleague Roger Oldhamstead.

Above:
Extreme
vegetation
on Chloris.

Baker was impressed with the costume given to Frances and insisted that she came out with him to a coffee bar on Ealing High Street in full Adrasta garb when he didn't want to eat at the studio canteen. The natives of Chloris sported 'unnatural' red and black colours, with the guards wearing spray-painted ice hockey masks.

With the dispute over, filming began at 9.30am on Wednesday 21, and the crew was joined by Lalla Ward and K9 operator Nigel Brackley, who brought along both radio-controlled and lightweight dummy K9 props; Christopher Barry disliked the robot, feeling it detracted from the Doctor. Ward hated the costume June Hudson had given her; the designer had seen Romana as a 'delicate flower', and created a variant of Mary Tamm's costume from *The Ribos Operation* – a white chiffon gown over a silver bodystocking. Ward also complained about her hairstyle, thinking Romana looked like a bimbo. Williams asked her to tolerate the look for this serial, promising her more say in future, but the actress was concerned that the crew wanted her to play the part of Romana in the same manner as her predecessor.

Scenes at the pit platform were planned for the Wednesday, with Terry Walsh

Below:
Lalla Ward
as Romana.



performing stunt falls and leaps as both Doran and the Doctor into the shallow, mattress-lined pit. Mat Irvine supplied the five Wolfweed props – radio-controlled devices which, unfortunately, proved to be susceptible to random signals from the crew's equipment; in addition, the gears burned out. One dummy Wolfweed exploded when fired upon by K9, and the shot of the Wolfweeds burying the dog was filmed in reverse, with wires pulling the props off K9. Baker ad-libbed to inject more humour into the scene, and Adrasta's declaring K9 to be "paralysed" was dropped.

Shooting of Part Two's first scene was not completed on this day before the 5.30pm wrap, and so formed part of work between 9.30am and 5.30pm (a standard working day) on Thursday 22, along with the Part One scenes at the giant shell in the clearing; the scene continued on Friday 23, when the Doctor's capture was filmed. After the weekend, live-action filming concluded on Monday 26 (originally planned as the model day). The clearing scene from Friday was completed, after which three



forest scenes were shot, including the bandits' attack (as supervised by Terry Walsh) and the Part Four scene in which Karela followed the bandits; the final sequence showed the bandits in the palace shrubbery for Part Three. A small amount of 35mm model filming was undertaken for Part Four, showing the model TARDIS by the egg, Erato's ship lifting off and then the complex TARDIS/Erato manoeuvre about the star; also filmed was a shot of the TARDIS travelling in space for Part One. During the day's filming Tom Baker performed an item on alien species for the wildlife show *Animal Magic*. Staying in character, 'the Doctor' – still wearing the wooden yoke from Part One – recalled a conversation about large or deadly animals he had met on his travels; aliens represented by colour caption slides included the Shrivenzale from *The Ribos Operation* ("Six buffaloes a day it used to eat, and two wheelbarrow-loads of coconuts – unbroken!"), the Krynoid from *The Seeds of Doom* [1976 – see Volume 25] ("It had this idea that it could turn all the daffodils and hyacinths and elderberry

bushes... and rose trees into deadly enemies of man"), the Wirrn from *The Ark in Space* [1975 – see Volume 22] ("With a sting so fierce it could have done in an elephant in five seconds") and the Fendahl from *Image of the Fendahl* [1977 – see Volume 27] ("It would just walk past someone... and suck the life right out of them"). At the end of the piece, 'the Doctor' asked the audience, "You don't believe it? Well, you look next time I'm on! Bye-bye!"

Rewriting dialogue

Rehearsals for studio recording began at the BBC's Acton facility on Thursday 29 March. Although Barry had worked with Baker previously, he now found that the star had taken firm control – largely, he thought, through working with less experienced directors and weak scripts. At one juncture, Baker disagreed with Barry and told the rest of the cast how the scene should be played; Barry gave the star his head, then swiftly reinforced his authority. Making a snoring sound in rehearsals when given material he disliked, Baker also insisted on rewriting dialogue, a trait which rubbed off on Ward; at this time, the first signs of a relationship between Baker and Ward began to show. However, the presence of Douglas Adams in his capacity as script editor meant that he could stand up to some of Tom Baker's more outlandish comments because the two had become good friends.

David Brierley had been formally contracted as the voice of K9 on Wednesday 28; he immediately found that he got on well with Brackley and Baker, sharing Baker's desire to make K9 more fun; Barry was however decidedly unsure about the robot dog while Ward could see how K9 was a character with

Left:

The TARDIS stabilises the neutron star.

Connections: Stone the crows

As part of the cast of *Worzel Gummidge* at the time, Organon actor Geoffrey Bayldon had recently been working closely with a former Doctor. Bayldon played the Crowman, who had built the titular scarecrow,

as played by
Third Doctor
Jon Pertwee.



great potential. Unlike his predecessor, Brierley did not attend all the rehearsals... nor did he crawl on the floor as Leeson had done.

After considering Max Wall, Kevin Stoney and Timothy Bateson for the role of Organon, Barry cast Geoffrey Bayldon, who had recently filmed the first series of Southern's *Worzel Gummidge* in September/October 1978; Barry had recalled Bayldon's starring role in the LWT fantasy series

Catweazle, and had used him in an episode of *All Creatures Great and Small – Pride of Possession* – the previous year. Bayldon was encouraged to be inventive with his portrayal of Organon and so suggested that the 'seer' should cross his fingers when telling a fib. Tom Baker particularly enjoyed working with Bayldon on the scenes which they had together.

Playing Tollund was Morris Barry, a former BBC producer who had directed *The Moonbase* [1967 – see Volume 9], *The*

Below:
His master's
voice.



Tomb of the Cybermen [1967 – see Volume 10] and *The Dominators* [1968 – see Volume 12]. A distant relative of Christopher Barry, Morris Barry had only recently returned to acting after leaving the BBC, for whom he had produced *Poldark* (on which Barry had been a director) and *Count Dracula*.

On Friday 30, Barry viewed the model rushes and was horrified to see that the wires on the TARDIS were plainly visible, and that the perspective in the space sequences was wrong; he blamed Irvine and film cameraman Paul Wheeler. Williams also deemed the material unusable, sanctioning an expensive reshoot, ideally for Wednesday 11 April. This marked a further deterioration in the production office's relations with the visual effects department.

Creature concerns

Script worries grew among the cast as rehearsals continued; meanwhile, Barry was bothered by the creature. He and Williams made several visits to the visual effects workshop – where Irvine explained the creature was not ready, bar its proboscis mechanism. Barry changed his mind, agreeing to use model corridors to make Erato ooze along, possibly using Colour Separation Overlay (CSO). Irvine explained this was not possible in the time left; as it stood, since time was running out, the prop could not be tested or rehearsed. Barry suggested scrapping or rethinking the creature, which Williams said was impractical.

The first studio session began in Studio TC6 at Television Centre on Monday 9 April, each day's recording running between 2.30pm and 5.15pm and then from 7.30pm to 10pm. The first scene scheduled was the Doctor

'WARD WAS ANNOUNCED TO THE PRESS
ON TUESDAY 6 FEBRUARY 1979.'

encountering Erato in the mine gallery in Part Two – and so Irvine’s creature was brought onto the set. Erato, constructed over a framework largely consisting of meteorological balloons (for which Irvine had been inspired recalling the strange Rover depicted in the ATV film series *The Prisoner*), was occupied by five operators (including Morag McLean), who moved the creature’s flexible proboscis – which left it looking distinctly phallic. Cast and crew looked on in silence... before breaking down into laughter at various comments. Williams joined in the ensuing laughter, saying that the monster was unsuitable and would have to be modified – notably to cut down the lighting effect inside the prop. Recording continued as far as possible with the cast getting used to Erato, covering the Part Two sequences showing the Doctor meeting Organon and going to his cave. CSO model shots placing Erato onto a

Below:
One of
Adrasta’s
guards has a
nap on the job.



model set were recorded for Parts One and Two using a miniature of the Creature (which had been built by visual effects assistant Steve Bowman), which contained internal lights and ‘breathed’ with air bladders. During a meal break, Lalla Ward encountered BBC weatherman Michael Fish in the Television Centre canteen; Fish commented that he had looked in on her studio and told her that the monster was made out of weather balloons. Also present on set for the recording of the tunnel scenes with the Doctor, Organon and the creature was Andrew Smith, an aspiring 16-year-old writer whose storyline *The Planet That Slept* had impressed Douglas Adams sufficiently for him to invite him down to Television Centre.

Disruptive visitors

The action then moved to the linked sets of the palace anteroom and audience chamber for scenes in Parts One and Two. To add to Williams’ concern over the creature – which he thought resembled “a giant green blancmange with a four-foot phallus”, as he later complained to visual effects – recording was disrupted when a party of 30 unsupervised visitors from Television Liaison wandered first into TC6’s control gallery, and then into the studio.

Recording on Tuesday 10 began with scenes in the bandits’ tent; a roll-back-and-mix effect was used where K9 disintegrates the metal hoard. Recording then switched back to various scenes from Parts Three and Four in the palace anteroom, audience chamber and the doorway at the end of the anteroom. Here, the illuminated shield/communicator prop was used; Ward had pre-recorded dialogue for Romana’s conversation with Erato, and K9’s



ticker-tape function was used. Roll-back-and-mix was again employed for the TARDIS' departure.

Rehearsals began again on Wednesday 11 April. On Tuesday 17 and Wednesday 18, the model sequences were refilmed on the visual effects model stage on Western Avenue. On Thursday 19, Baker and Myra Frances pre-recorded their 'Erato' speeches for Part Four.

The second studio session spanned three days from Sunday 22, again in TC6. After the film sequences were transferred to videotape, recording in the mine sets began on Set A, which featured as a variety of tunnel sections for all the scenes in the second half of Part Two. Also recorded were some cutaway shots of the Erato model seen in the mines at the end of the same episode; in these shots, Baker and Bayldon were CSOed over the model of the creature. Set B was also used from the end of Part Two, to indicate the other side of Erato's eggshell. A complex set of CSO shots had Organon and the guards watching a blue CSO flat on the set into

which was placed first the new Erato monster and then the eggshell; yellow electronic effects were superimposed, and the eggshell was faded in. Erato had now been modified so that it had two arms with fingers, and looked less phallic. Recording continued to the scene where Adrasta declared that K9 will break through the shell.

Recording on Monday 23 continued with the mine scenes in sequence for the rest of Part Three with the exception of complex CSO shots (such as when Erato burns the communicator image into the wall, and the defocused point-of-view shots as Torvin and Edu look at the shield). A recording break was staged to replace the solid shell with the polystyrene version for Baker to walk through. The end of Part Three required more complex CSO inserts, with Baker, Frances and the creature inlaid against the model creature, with a similar shot for the bandits;

Above:

Romana brings new meaning to the word "walkies".

Connections: Talking numbers

► The Doctor says 74,384,338 is his lucky number. This is a change since *The Power of Kroll* [1978/9 - see Volume 30] when the Doctor claims his lucky number is seven.



THE CREATURE F

Above:
Mum's the
word.

the shield image was superimposed over a shot of Adrasta screaming. The cast kept giggling at Adrasta's line: "Point the dog against the rock!" The final shot of the day was the CSO shot of the bandits against Erato which began Part Four.

Tuesday 24 began with all remaining mine scenes for Part Four, with one shot of the Wolfweeds moving (this was recorded in reverse). The rest of the day was devoted to the TARDIS scenes, during which Brierley also recorded K9's dialogue for the film sequences; the model film inserts were also played back and keyed to the TARDIS scanner by CSO. The state of the TARDIS set bothered Warrender, who pointed out

that the door mechanism needed oiling, the metal frame was rusting and the CSO scanner was almost unusable; the randomiser prop fitted for *The Armageddon Factor* had been removed from the console. For the 'dangerous manoeuvres', a rippling, reflective Mirrorlon surface was used to distort the picture. Parts of the console were rigged to explode. Tuesday 24 was also the day on which David Brierley was formally booked for a minimum of 16 episodes of *Doctor Who* to be made between April and September; at the same time as his first serial, he had also been working on programmes for the Open University as well as editions of *Omnibus* and *Scene*. ■

PRODUCTION

Wed 21 Mar 79 Ealing Film Studios Stage 3B: Pit Platform

Thu 22 Mar 79 Ealing Film Studios Stage 3B: Pit Platform, Eggshell, TARDIS and Shell in Clearing

Fri 23 Mar 79 Ealing Film Studios Stage 3B: TARDIS and Shell in Clearing, Forest, Palace Shrubbery

Mon 9 Apr 79 Television Centre Studio 6: 1st Mine Passage, Organon's Cave in Mine,

2nd Mine Passage, Palace Anteroom/ Palace Audience Chamber for Parts One and Two

Tue 10 Apr 79 Television Centre Studio 6: Bandit's Tent, Palace Anteroom/ Palace Audience Chamber/ Palace Doorway for Parts Three and Four

Tue 17 Apr 79 Visual Effects Workshop: Model filming

Wed 18 Apr 79 Visual Effects Workshop: Model filming

Sun 22 Apr 79 Television Centre Studio 6: 1st Mine Passage, Mine Gallery from Palace, 2nd Mine Passage, 3rd Mine Passage, Big Cavern, Anteroom to Big Cavern

Mon 23 Apr 79 Television Centre Studio 6: Monster's Passage, Anteroom to Big Cavern, Mine Gallery from Palace, 4th Passage, Big Cavern

Tue 24 Apr 79 Television Centre Studio 6: Big Cavern, TARDIS

Post-production

A gallery-only effects day in Studio TC1 from 2pm to 10pm on Friday 27 April added electronic effects such as K9's ray beam, the blue communicator glow and numerous elements in the TARDIS scenes; the titles, originally planned for recording on the last studio day, were also completed.

To save time in the main edit, Christopher Barry cut together a rough version on Shibaden videotape. Main editing took place on Wednesday 16, Saturday 19, Sunday 20, Tuesday 22 and

Thursday 24 May with minimal cuts. Some model inserts of Erato intended for Parts One and Two were not used, and Torvin telling two bandits to stay at the camp and hide the loot was trimmed from Part Two. A shot of two guards emerging from the audience chamber was dropped from Part Four, along with a cut during the scene in which the Doctor, Romana and Erato consider Chloris' plight (when Romana said the Doctor's work was madness, he replied, "That's what they said to Albert Jenkinson... Wonderful man. He invented a rocket ship that could cross the universe powered by a single packet of budgie seed.")

Below:

The Doctor and K9 read Beatrix Potter's *The Tale of Peter Rabbit*.





Above:
Adrasta is
losing her grip
on Chloris.

Romana asked if it worked, and the Doctor replied, “No... The idea was madness”). The reprise of Parts Two and Four differed slightly by having the closing seconds of the previous episode removed. First edits of all the episodes were prepared, apart from Part Three where a second edit was made, apparently to remove a shot with a knife.

Barry met with regular composer Dudley Simpson on Monday 21 May, and Simpson viewed the edited programmes on Thursday 7 June. Almost 13 minutes’ music for Parts One and Two was recorded at Lime Grove on Thursday 14, with Part One being dubbed on Friday 15 and Part Two on Wednesday 20. Around 16 minutes’ music was recorded on Tuesday 26 for the final two episodes; Simpson used a regular theme for Baker’s Doctor

Right:
Poor K9
has been
Wolfweeded!

as the Doctor went to speak to Erato in Part Four.

Further gallery effects were completed in TC1 from 11am to 10pm on Friday 8 June. After a week away filming *All Creatures Great and Small*, Barry returned to dub Parts Three and Four on Wednesday 11 July; these were viewed by Graham Williams and Graeme MacDonald on Thursday 2 August. Special sound for the serial was provided by Dick Mills, who had been assigned to the serial – then referred to by the Radiophonic Workshop as *The Creatures from the Pit* – in February.

A post-mortem on the visual effects work was attended by Williams, Barry, Mat Irvine and Michealjohn Harris, the head of visual effects. This was one of the most unhappy encounters of Barry’s career; the director was aware he was a hard taskmaster, but felt that his standards had been compromised. Irvine was aggrieved by the comments made by Williams and Barry about Erato, and Harris defended Irvine’s assertion that he had not had a fair hearing. Williams similarly backed Barry’s point of view on the unfortunate events. ■



Publicity

- ▶ Thursday 25 October saw K9 - voiced by David Brierley - examining a facsimile of himself made by a young viewer on BBC1's children's magazine *Blue Peter*, and promoting *The Creature from the Pit* with presenter Tina Heath.
- ▶ *The Sun* carried an item on Myra Frances to coincide with Part One's broadcast, in which she talked about the perils of using a public toilet in *Doctor Who* make-up.
- ▶ On Saturday 27 October, the *South Wales Echo* carried Albert Watson's chat to Tom Baker under the title *Sexpots*



aren't what the Dr ordered in which the star complained that the BBC had rejected his suggestion that Miriam Margolyes should play the Doctor's companion and confirming that he was remaining with the series into 1981.

Above:
Attack of the
Wolfweeds!

Broadcast

- ▶ Viewing figures for Part One of *The Creature from the Pit* were down by almost seven million on the previous episode, Part Four of *City of Death* [1979 - see page 6] (the story into which *The Gamble with Time* had mutated), largely because the ITV network had started broadcasting again on Wednesday 24 October, after two months off air. The 1974 thriller *Gold* was networked against Part One, after which most regions screened John Wayne movies while LWT opted for US adventure series *CHiPs*. However, the



Left:
The TARDIS is
always at home
wherever it
lands.

THE CREATURE FROM THE PIT

STORY 106

Right:
Romana
strikes a pose.

Below:
Organon is
getting out
of the pit.



BBC had the edge for the rest of the series, with higher viewing figures than the previous year (and a good Audience Appreciation score for Part Two).

- On the day that Part Four was broadcast, the *Daily Express* ran Rosalie Horner’s story *Dr Who’s girl in row over sex film* relating how Lalla Ward was furious that a film she had made in 1973 as *Colorado Stone* (released in 1974 as *Got It Made*) had been recut with extra sex scenes under the title *Sweet Virgin*.
- The serial was sold overseas by BBC Enterprises: to Australia, where it was purchased in February 1980 (several cuts were made so that it could air with a ‘G’ rating later that

year, notably shots of Adrasta holding a knife to the Doctor’s throat in Part Three, plus Karela knifing a bandit and the Doctor outlining Chloris’ peril in Part Four); to New Zealand, where it first aired over October and November 1980, with repeats in April 1988 and May 2001; to Canada, where it was screened in 1982. In addition, *The Creature from the Pit* was syndicated in North America since 1981, where it was also shown as a 91-minute TV movie. Other countries to purchase the serial were the United Arab Emirates, Gibraltar and Brunei. The story was reissued in the mid-1980s when it was purchased by Saudi Arabia and, in the early 1990s, by Greece.

- UK Gold first aired the serial episodically and as a compilation from April 1994. BBC Prime screened the story in December 1999/January 2000.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 27 October 1979	6.00pm-6.25pm	BBC1	23'32"	9.3M (43rd)	-
Part Two	Saturday 3 November 1979	6.05pm-6.30pm	BBC1	24'03"	10.8M (23rd)	67
Part Three	Saturday 10 November 1979	6.00pm-6.25pm	BBC1	23'55"	10.2M (36th)	-
Part Four	Saturday 17 November 1979	6.00pm-6.25pm	BBC1	24'08"	9.6M (36th)	-

Merchandise

David Fisher novelised his own scripts as *Doctor Who and the Creature from the Pit*, injecting far more humour and reinstating a lot of the background about the jobless miners, and how Adrasta stole Erato's vocaliser to lure it into the tunnels and so close the pit. With a cover painting by Steve Kyte, the book was issued in January

1981 as both a Target paperback and a WH Allen hardback. This was released as an unabridged BBC Audiobook in April 2008, read by Tom Baker. The reading was broadcast in seven half-hour episodes by BBC Radio 7 from Tuesday 27 April to Wednesday 5 May 2010, and repeated from Thursday 10 to

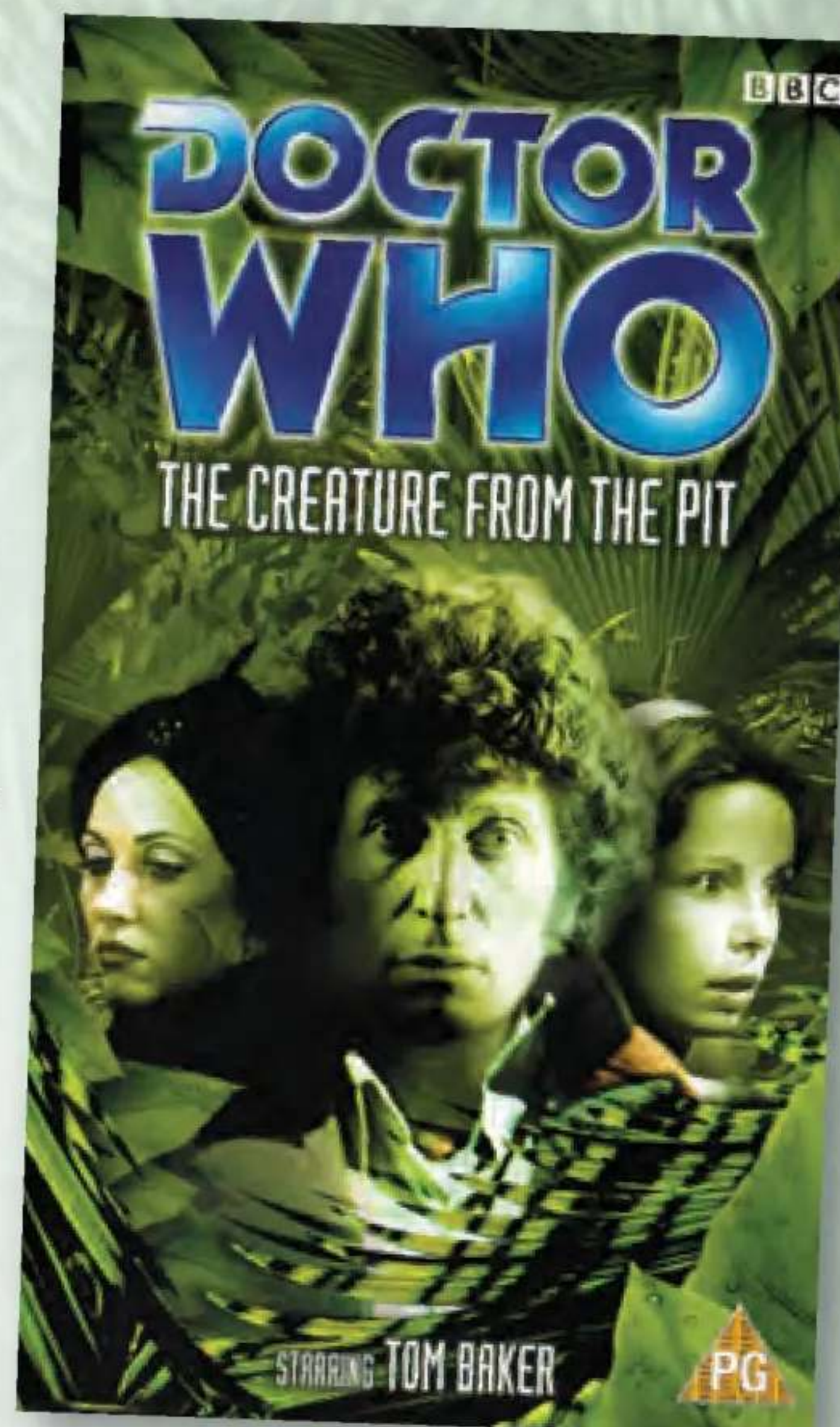
Friday 18 March 2011 and again on BBC Radio 4 Extra from Thursday 23 to Friday 31 August 2012.

The Creature from the Pit was released on VHS by BBC Video in July 2002 and on DVD in May 2010. The DVD release came with the following special features:

- **Commentary** by Lalla Ward, Myra Frances, director Christopher Barry and visual effects designer Mat Irvine
- **Christopher Barry: Director** – veteran *Doctor Who* director Christopher Barry, on location in the Wiltshire village of Aldbourne, talks about his career
- **Team Erato** – the BBC visual effects crew members talk about the problems they faced building and operating Erato, with Mat Irvine, Steve Bowman, Steve Lucas and Morag McLean
- **Animal Magic** – the Fourth Doctor tells viewers about the creatures he has met on his travels. Originally broadcast Tuesday 1 May 1979
- **Radio Times listings** in Adobe PDF format
- **Production subtitles**
- **Photo gallery**
- **Extended scene**

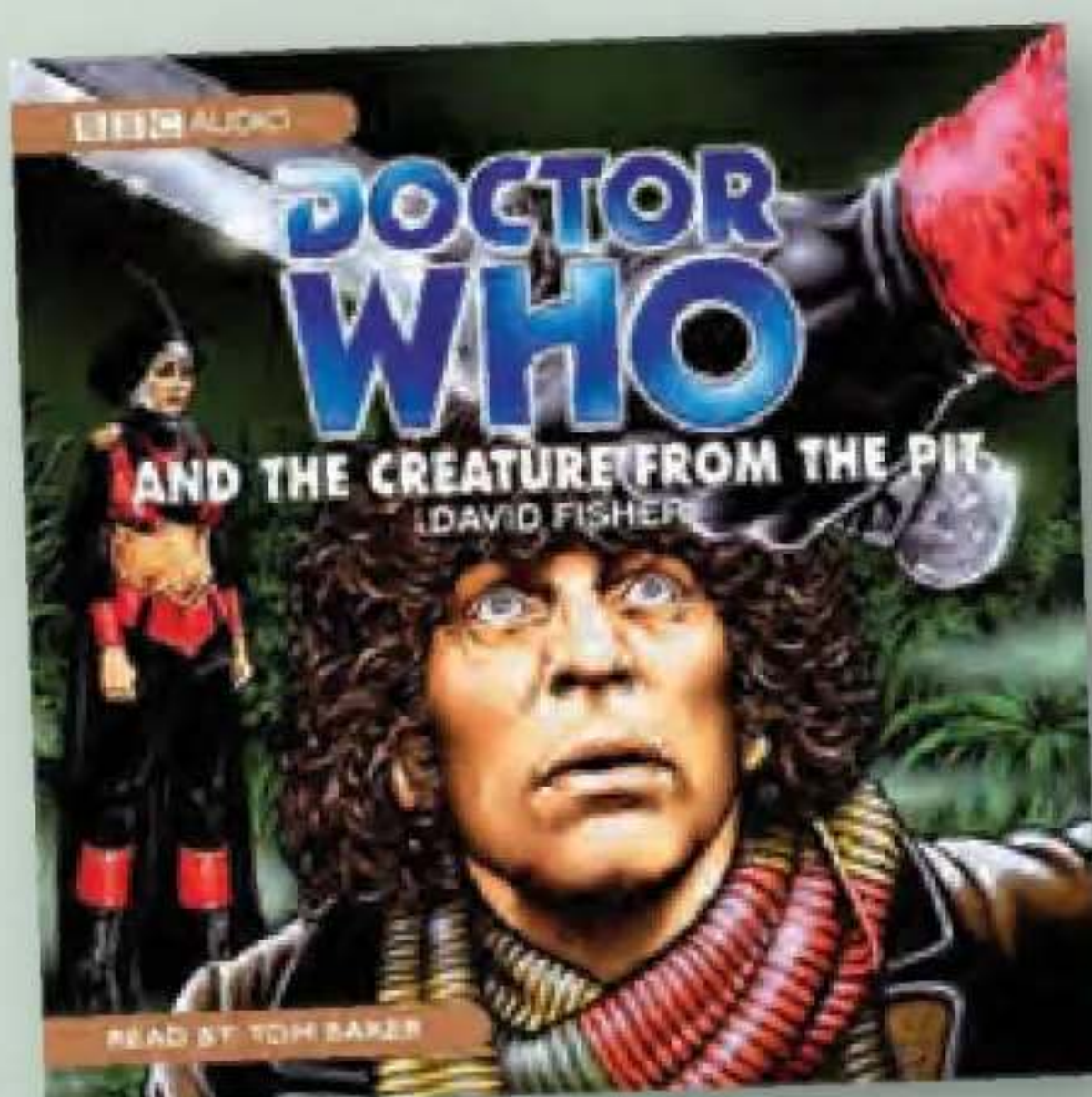
The serial was later released on DVD as part of issue 149 of GE Fabbri's *Doctor Who – DVD Files* in September 2014.

In September 2009, a *Doctor Who Tom Baker Sampler CD* was given away with issue 188 of *SFX* magazine to tie-in with the release of the *Hornet's Nest* series. The CD featured extracts from BBC Audio talking books and archive radio interviews. Track nine was *Doctor Who and the Creature from the Pit*. ■



Above and below: Video and DVD releases of the story.

Far left: Novelisation and audiobook, with a cover by Steve Kyte.



Cast and credits

CAST

Tom Baker	..... Doctor Who
Lalla Ward	..... Romana
with	
Myra Frances	..... Adrasta
Eileen Way	..... Karela
David Brierley	..... Voice of K9
Geoffrey Bayldon	..... Organon [2-4]
Terry Walsh	..... Doran [1] ¹
Morris Barry	..... Tollund [1]
John Bryans	..... Torvin
Edward Kelsey	..... Edu
Tim Munro	..... Ainu
Tommy Wright	..... Guardmaster [2-3]
Philip Denyer	..... Guard [2-3]
Dave Redgrave	..... Guard [3]
David Telfer	..... Huntsman [1,4]

¹ Also appears in Part Two, uncredited

UNCREDITED

Bobby James	..... Engineer
Ian Munroe, Reg Turner, Ron Nunnery, Barry Summerford, Robert Smythe, Roy Brent	..... Guards
Gail Hunter	..... Handmaiden
Billy Gray, Douglas Bather, Nick Joseph, George Miller, Laurie Goode	..... Bandits, including Moa
Denny Powell	..... Stuntman/Bandit
Max Faulkner	..... Stuntman/Guard
Derek Southern, John Cannon	..... Guards
Mike Handley, Ridgewell Hawkes, Jerry Judge, Reg Woods	..... Bearers
Terry Walsh	..... Stunt Double for Doctor Who

CREDITS

Written by David Fisher
Incidental Music by Dudley Simpson
Special Sound: Dick Mills

Production Assistant: Romey Allison
Production Unit Manager: John Nathan-Turner
Director's Assistant: Carol Snook
Assistant Floor Manager: David Tilley
[uncredited: Kate Osborne [film sequences]]
Film Camera: David Feig²
Film Sound: Doug Mawson²
Film Editor: MAC Adams²
Lighting: Warwick Fielding
Sound: Anthony Philpott
Senior Cameraman: Rodney Taylor
Vision Mixer: James Gould
Visual Effects Designer: Mat Irvine
Electronic Effects: Dave Chapman
VT Editor: Rod Waldron
Costume Designer: June Hudson
Make-up Artist: Gillian Thomas
Script Editor: Douglas Adams
Designer: Valerie Warrender
Producer: Graham Williams
Director: Christopher Barry

² Credited on Part One only

Right:
Edu is on
the rob.



Profile

GEOFFREY BAYLDON

Organon

Albert Geoffrey Bayldon was born 7 January 1924, in Leeds, Yorkshire to Frederick, a tailor, and Edith (née Roberts), a school headteacher.

Aged four, Geoffrey was a robin in a play at Chapel Allerton School, Leeds. He later attended Weir High School, Hessle near Hull, where his mother was headteacher.

Bayldon's studies at Hull College of Architecture were interrupted by a wartime call up to the RAF as a radio operator. Becoming involved in forces amateur productions in Hull and Hessle, he also joined Harrogate's Shakespearean Festival Society and was briefly married to society secretary Joan.

From 1947 he trained at London Old Vic Theatre School and made his professional stage début in musical *Tough at the Top* (1949, Adelphi, London), with excerpts broadcast on radio on 13 October 1949.

Quickly developing a reputation for portraying older men, he joined Stratford's Shakespeare Memorial Theatre in 1950, where highlights included playing Duncan to Laurence Olivier's *Macbeth* (1955). Bayldon was Slender in *The Merry Wives of Windsor* (1955), also televised by the BBC.

Rep sabbaticals included Edinburgh Lyceum in 1952 and Glasgow Citizen's in 1953. While at Birmingham Rep during 1955-7, his Caesar in *Caesar and Cleopatra* transferred to the London Old Vic.



His TV début had come in Rudolph Cartier's *Arrow to the Heart* (broadcast 20 July 1952) and in 1957 Bayldon moved to London, seeking opportunities in the emerging medium. He found guest spots in *OSS* (1957), *The Adventures of Robin Hood* (1957/8) and three parts in *Sword of Freedom* (1958).

The 1960s brought roles in crime series *No Hiding Place* (1961/3), *The Avengers* (1961/7), *Sergeant Cork* (1964), *Detective* (1964/8), *The Saint* (1964/7), *Danger Man* (1965), *Z Cars* (1968), *The Expert* (1969) and *Special Branch* (1969/73).

He featured in Shakespearean showcase *An Age of Kings* (1960) and in costume series *The Victorians* (1963), *The Massingham Affair* (1964), *The Woman in White* (1966) and *Nicholas Nickleby* (1968). He was Mr Parkinson in soap *The Newcomers* (1967) and appeared in fantasy anthology *Journey to the Unknown* (1969).

After his movie début in supporting short *The Stranger Left No Card* (1952), he began to play film character parts: overly officious clerks, kindly vicars and eccentric

THE CREATURE FROM THE PIT

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Right:

Geoffrey Bayldon in *Theatre 625: The Seekers* in 1964.

boffins. Movies in the 1950s included *Camp on Blood Island* (1958) and *A Night to Remember* (1958).

His film career grew with *King Rat* (1965), *Life at the Top* (1965) and *To Sir, with Love* (1967) and playing vicars in both *Sky West and Crooked* (1966) and *Steptoe and Son Ride Again* (1973). During the spy craze, he was Q in James Bond spoof *Casino Royale* (1967), an ersatz Q in *Assignment K* (1968) and appeared in *A Dandy in Aspic* (1968) and *Otley* (1969).

He featured in the Alan Arkin-starring *Inspector Clouseau* (1968), returning opposite Peter Sellers in *The Pink Panther Strikes Again* (1976).

The 1970s brought further films *Scrooge* (1970), *The Raging Moon* (1971), Marc Bolan's *Born to Boogie* (1972), fantasies *Gawain and the Green Knight* (1973) and *The Slipper and the Rose* (1976), and sitcom movie remake *Porridge* (1979).

Horror movie's included *Dracula* (1958) and *Frankenstein Must Be Destroyed* (1969), plus *The House That Dripped Blood* (1971), *Tales from the Crypt* (1972), *Asylum* (1972) and *The Monster Club* (1981). He also played Baron Frankenstein in Granada's 1973 TV adaptation of *Frankenstein*.

Below:

In *Abide with Me* in 1976.



His best-loved TV role came in classic Sunday teatime children's comedy *Catweazle* (1970/1), as a manic magician transported from the eleventh century to struggle with modern-day technology.

A regular in children's TV for the next few decades, he was the Crowman in Jon Pertwee's popular scarecrow comedy *Worzel Gummidge* (1979-81), also appearing in a spin-off stage musical (1980, Birmingham Repertory and 1981/2, Cambridge Theatre, London). Presciently, Bayldon had read the *Worzel* stories for *Jackanory* in 1974.

Between these major successes came a William Hartnell-esque performance in schools drama serial *Look and Read: Sky Hunter* (1978) as kindly antiques dealer Mr Trim, later revealed as a nasty rare bird thief.

Further children's TV included *The Adventures of Black Beauty* (1972), *Alice Through the Looking Glass* (1973) as the White Knight (he played the same part in a 1960 BBC adaptation), *The Tomorrow People* (1976), *Just William* (1977), *Jackanory Playhouse* (1977/82), *The Famous Five* (1978), *The Chronicles of Narnia: Voyage*

of the Dawn Treader (1989), *Dramarama: The Pisces Connection* (1989), as Magic Grandad in schools programme *Watch* (1993/4), *The Biz* (1995) and *The Prince and the Pauper* (1996).

In 1970s and 80s mainstream TV he still represented officialdom – judges, magistrates, doctors – but now slightly more eccentrically.

Crime and mystery shows included *Van der Valk* (1972), *The Frighteners* (1973), *Justice* (1974), *Crown Court* (1975/83), *Juliet Bravo* (1981), *Bergerac* (1981) and *Rumpole of the Bailey* (1987), and he also cropped up in period dramas such as *Miss Nightingale* (1974), *Edward the Seventh* (1975), *The Duchess of Duke Street* (1977), *Cribb* (1980), *Ladykillers* (1981), *All Creatures Great and Small* (1978/83/89) and *The Return of Sherlock Holmes* (1988).

He appeared in fantasy series *Space: 1999* (1976), *The Mind Beyond* (1976), *Tales of the Unexpected* (1980/3), *Star Cops* (1987) and *The Storyteller* (1988).

Though an able comic performer, a small number of outright comedy appearances included *The Fenn Street Gang* (1971), *Beryl's Lot* (1975), *Hallelujah!* (1983), *Blott on the Landscape* (1985), *In Loving Memory* (1986) and *Last of the Summer Wine* (1998).

He briefly returned to the stage for his final theatre roles, in *Marya* (1990, Old Vic) and the RSC's *Unfinished Business* (1994, Barbican Pit).

Approaching his 70s, a slight slowdown in his TV workload still brought appearances in *Casualty* (1991/7/2004/6), *Van der Valk* (1991) *Soldier, Soldier* (1994), *Wycliffe* (1995/7), *Peak Practice* (1998), *Heartbeat* (1998/2004), *Midsomer Murders* (2000), *Waking the Dead* (2004) and *New Tricks* (2008). He was the eccentric Professor in game show *Fort Boyard* (1998-2002), while sitcom *My Family* (2010) brought his last TV role.

Famously Bayldon claimed to have been offered the role of the First Doctor before William Hartnell. No documentary evidence has yet been uncovered to confirm this, but first caretaker producer Rex Tucker originally sounded out actor Hugh David and it may be that Tucker next made overtures to Bayldon's agent. Bayldon turned down a 52-week contract after he – at 39 – had vowed to stop playing older parts.

John Nathan-Turner considered Bayldon to recreate the First Doctor for *The Five Doctors* [1983 – see Volume 37] but reckoned he was too readily recognised as the Crowman and instead cast Richard Hurndall. Bayldon finally played an alternative First Doctor in Big Finish *Unbound* audios *Auld Mortality* (2003) and *A Storm of Angels* (2005).

His life partner from 1955 was actor Alan Rowe, who died in 2000. Bayldon himself passed away on 10 May 2017, aged 93. ■

Left:
Bayldon in *Play of the Month: Platonov* in 1971.





NIGHTMARE OF EDEN

► STORY 107

When two ships collide in hyperspace, they become fused together. The Doctor must find the connection between savage creatures emerging from dimensional instabilities and a drug-smuggling operation.



NIGHTMARE OF EDEEN

'THE STORY IS MOST
NOTABLE FOR DEALING
WITH THE SUBJECT OF
DRUG ADDICTION.'

Introduction

Like *The Creature from the Pit* [1979 – see page 52], *Nightmare of Eden* has scenes set in an alien jungle – the ‘Eden’ of the title. It also features scenes aboard the intergalactic cruise liner *Empress*, and some elaborate model work of this ship crashing into another vessel as it orbits the planet Azure.

This wouldn’t have been the easiest combination to pull off under the best of circumstances. The end result is a bit uneven, but you can’t fault the story for its scope. *Nightmare of Eden* is very much of its time. On the cusp of the 1980s, the whole production was laden with flashy video effects, even if the monsters – the Mandrels – are distinctly old school: lumbering men in rubber suits. The production team may have struggled in bringing this all together, but the story’s problems are redressed by a number of strong ideas.



Following *City of Death*’s casual mention of Gallifreyan paintings, *Nightmare of Eden* introduced the CET machine: a device that could store living environments on a crystal. The machine can also provide a projection – and because it was dimensionally unstable it was possible for people to enter the ‘picture’. This scenario is very like the stasis cubes and Gallifreyan painting seen in *The Day of the Doctor* [2013 – see Volume 75].

The story is most notable, however, and perhaps surprising, for dealing with the subject of drug addiction. Obviously, with a young audience in mind, this isn’t a topic that *Doctor Who* tackles very often. During this story it was emphasised how dangerous vraxoin is and how the Doctor has seen “whole communities, whole planets destroyed by the drug”. Which is odd – as it’s difficult to understand why something that made you apathetic would be quite so rampantly appealing!

In the year five billion and fifty-three, as seen in *Gridlock* [2007 – see Volume 55], there was a whole range of drugs available to the people of New Earth. Patches that made you happy, some that made you forget, other that just made you sleep. But again, crucially, there was a negative side to using drugs. In that story, the drug Bliss became contaminated by a virus, which killed everyone outside the New New York motorway system in seven minutes flat.

Perhaps vraxoin was also prone to passing on terrible diseases. After all, when your narcotic of choice is the incinerated remains of a lumbering space beast, who knows what else might be passed on? ■

Left:

The Doctor and Martha visit New New York in *Gridlock* (2007).

PART ONE

Rigg, the captain of the *Empress*, prepares to come out of warp and enter orbit around the planet Azure. But his co-pilot, Secker, has set the wrong co-ordinates and the *Empress* materialises on another spaceship, merging with it! [1]

The TARDIS lands near one of the overlap areas and the Doctor, Romana and K9 decide to help.

The pilot of the other ship, Dymond, confronts Rigg on the bridge. The Doctor, Romana and K9 join them and the Doctor suggests they try separating the ships by recreating the circumstances of the collision. [2] Rigg orders Secker to take the Doctor down to the power unit.

Distracted, Secker wanders off. The Doctor and K9 follow him into a dark storeroom and watch him retrieve a substance from a filing cabinet. After he has gone, the Doctor retrieves some more of the powdery substance, which

K9 identifies as vraxoin, a dangerously addictive drug.

Romana goes to the lounge where she meets Tryst, a zoologist. He demonstrates a machine, the Continuous Event Transmuter, which his assistant Della explains enables them to store flora and fauna on an event crystal. [3]

Intoxicated, Secker wanders into the interface between the ships. Hearing a scream, the Doctor and Rigg drag Secker out. He has deep scratches on his face. [4]

The Doctor and Romana discuss the CET machine; it doesn't just take recordings, it converts animals and their habitats into signals stored on crystals.

Romana returns to the lounge and looks at the CET projection of a planet called Eden. A insect-like creature emerges from the projection and stuns her. [5]

The Doctor and K9 meet Rigg at a corridor near the shuttle bay and K9 cuts around a section of wall. The Doctor and Rigg remove the section and a savage beast bursts out! [6]





PART TWO

K9 repels the creature and helps weld the section of wall back in place. The Doctor tells Rigg that Secker was taking Vraxoin. They go to the bridge and Rigg scans the ship, but he finds no trace of vraxoin. [1]

Della finds Romana lying unconscious in the lounge. Romana thinks she must have fainted. Della goes to get her a drink, then talks to Rigg. As she does, someone adds a powdery substance to the water. [2] Rigg then takes it with him and Della gets Romana another drink.

Romana tells the Doctor about the creature coming out of the projection. The Doctor orders Tryst to keep the CET machine switched off.

Dymond returns to his ship to prepare for separation. Romana goes to the TARDIS and the Doctor returns to the bridge. They attempt to separate the ships [3] but Dymond calls it off for fear of his

ship breaking up. During the attempt, K9 passes through an interface, reaching the power unit.

The Doctor chases a man dressed as a passenger through the ship [4] and into one of the interfaces.

Rigg goes to the lounge, finding his imminent dismissal and execution for dereliction of duty highly amusing.

Romana goes to look for the Doctor. A monster emerges from an interface but the man dressed as a passenger drives it off with a blaster. [5] The Doctor then crawls out of the interface.

Tryst talks to Della about crewmember Stott who died on the expedition to Eden. He wonders if he was a vraxoin smuggler.

An alarm sounds and the Doctor and Romana rush to the bridge, where they are confronted by Waterguard Fisk and Landing Officer Costa. Costa finds traces of vraxoin on the Doctor.

The Doctor and Romana flee to the lounge - and run into the CET projection of Eden! [6]

PART THREE

The Doctor and Romana find themselves in a dark, dense tropical jungle. They are attacked by one of the monsters, but it is driven off by the man dressed as a passenger. He introduces himself as Stott and takes them to a prefabricated capsule. [1] He's been living in it for 183 days, ever since he was left for dead after being attacked by a Mandrel. He explains that he works for Space Corps, on an assignment to find out who's smuggling vraxoin. All he knows is that the supply is hidden somewhere in the Eden projection.

They emerge from the projection into the *Empress* power unit. The Doctor sets to work restoring the ship's power.

One of the passengers is determined to see the captain to complain. A Mandrel bursts out of a lift and kills her and more of the creatures start mauling the passengers. [2]

The Doctor is attacked by a Mandrel but K9 zaps it and it collapses. [3] The Doctor tells Romana that the power on the bridge has to be switched to maximum when he turns on the power unit. Romana and Stott leave through the projection, while K9 passes through an interface to reach the TARDIS.

Dymond returns to his ship. Tryst, his fellow smuggler, tells him he will keep in touch. [4]

The Mandrel in the power unit wakes up and attacks the Doctor. It lunges at the power unit and is electrocuted. It turns to powder - vraxoin! [5]

Romana steps out of the projection into the lounge and sneaks back to the bridge. Rigg is there, suffering from vraxoin withdrawal symptoms. Fisk shoots him and then tells Romana if she touches the controls he will shoot her. She hits the power control anyway, the ships begin to separate - and in the power unit, the Doctor disappears! [6]





PART FOUR

The *Empress* and Dymond's ship, the *Hecate*, are successfully separated intact and float alongside each other. Dymond is eager to leave but Fisk orders him to come back to the *Empress*.

The Doctor wakes up inside a dark room in the *Hecate*. He finds a CET machine and accesses a computer that details Dymond's projected turnover from the 'Eden Project'. He follows Dymond into a shuttle which heads back to the *Empress*. [1]

K9, Romana and Della meet the Doctor in the shuttle bay. Two customs officers accost them; K9 stuns them. The Doctor and Romana get away; Della is captured.

The Doctor tells Romana that Tryst and Dymond intend to smuggle the vraxoin by transmitting the Eden projection from Tryst's CET machine to Dymond's CET machine. [2]

Della's escort is grabbed by a Mandrel. She runs to the bridge, where she finds

Tryst putting on a spacesuit. Fisk catches the Doctor operating the CET machine in the lounge. Stott presents his credentials, informing him that Tryst and Dymond are the smugglers. [3]

Tryst admits he has been smuggling to Della. He has been using it to fund his research and prevent endangered creatures from becoming extinct. [4] Tryst and Dymond then use Dymond's shuttle to travel to the *Hecate*.

The Doctor attracts the Mandrels' attention with K9's whistle and leads them back into the lounge and into their home jungle. [5] Then he runs out, telling Romana to switch the CET machine off.

On the *Hecate*, Tryst makes the transfer – but the Doctor reverses the settings and the *Hecate* is turned into a projection. All Fisk has to do is pluck them out. [6]

The Doctor returns to the TARDIS with Romana and K9. They tell Stott and Della that they will return the creatures from Tryst's "electric zoo" to their own planets.



NIGHTMARE OF F

Pre-production

Above:
A Mandrel is
on the prowl.

Since 1969, Bob Baker had been writing *Doctor Who* scripts in association with a regular collaborator, Dave Martin. However, with HTV's 1979 thriller *Murder at the Wedding* marking a decade of their working together, the pair decided to proceed independently after September 1978. Having moved house and seeing a new phase of his life, Martin wanted to focus on novels and stage plays, while Baker was keen to move into television production. Martin novelised *Murder at the Wedding* while Baker felt somewhat at a loose end. In November 1978, Baker was contacted by fellow writers Richard Harris and Robert Banks Stewart who were developing *Shoestring*, a new BBC1 private eye series to be partially filmed in Bristol; they were keen to meet up with Baker who had lived and worked in Bristol most of his

life and to look at potential locations. As a result, Baker was commissioned to write the second episode of the new series on Friday 10 November; this was a daunting prospect as he had not written solo for some time.

Baker was then invited to the 15th-anniversary party for *Doctor Who* later that month and discovered that the London production office for *Shoestring* at Threshold House was along the corridor from where the *Doctor Who* team were based. When producer Graham Williams told him that his new script editor Douglas Adams was looking for cost-effective stories, Baker saw no reason why he should not continue to submit story ideas to the *Doctor Who* production office solo.

One of the ideas which Baker wanted to pursue was a storyline concerning the horrific effects of addictive drugs and their trafficking, a subject he and Martin had

researched in 1977 while writing for the BBC1 police series *Target* which had also been partially shot in Bristol and produced by former *Doctor Who* producer Philip Hinchcliffe. Their episode, *Big Elephant*, filmed in April 1977, had revolved around heroin smuggling (former *Doctor Who* director Douglas Camfield had cast Third Doctor companion Katy Manning as a drug addict in the episode).

Thus Baker pitched a low-budget narrative for the series; it concerned drug smuggling but also included elements taken from popular disaster movies (such as the *Airport* films) and the emerging science of holograms, three-dimensional images captured by laser light on specially treated glass. As usual, Baker undertook a considerable amount of research into the relevant science, reading the book *The Explosion of Science* and drawing upon articles in the journal *Scientific American* to inspire the CET machine in his story. Other elements which would also fuel Baker's script included the complexity of car insurance claims, and the experiences of bad package holidays which he had been on.

The storyline proved acceptable to both Adams and Williams. Due to rampant

inflation and a strict limit on his budgets, Williams knew that there would be very little money to spare; larger budgets were already allocated to both *Destiny of the Daleks* [1979 – see Volume 30] and David Fisher's *The Gamble with Time* (ultimately *City of Death* [1979 – see page 6]) for which filming in Paris was planned. Aiming to have an impressive climax for the series, Williams wanted to keep the fourth and fifth serials very cheap, with particular budget limitations placed on the fourth slot – the one available for Bob Baker's story.

The *Empress*

Feeling that the narcotics element – notably monsters being a source of drugs – would break new ground for the series, Adams was keen on the storyline. Baker was commissioned to write the four scripts on Wednesday 7 February 1979 under the title *Nightmare of Eden*. The tight target date for delivery was Monday 12 March; Baker delivered the first two instalments on Friday 9, with the remainder following five days later. Now writing solo, Baker found it tougher to generate the required material to schedule. He also found that it was difficult to keep the story moving, particularly when trying to liven up some of the corridor scenes of the characters moving around the spaceship.

Baker discovered that he enjoyed working with Adams whom he found a great deal of fun; he felt that Adams seemed to be keen to use the show to scare the younger audience whereas Williams tended to play comparatively safe. At one point Williams told Baker that he could not have a character wielding one of the spaceship's fire axes taken down from a wall for protection.

Left:
What is
zoologist
Tryst up to?





Above: The Doctor, Romana and Della are in the middle of a nightmare.

At this stage, it was uncertain whether or not scripted model shots would be filmed at Bray Studios or achieved electronically in Television Centre's studios. There was no formal demand for film in Baker's scripts, and his story was structured so that it could all be made within the recording studio – although an allocation for location shooting had been initially planned. On Friday 6 April, production unit manager John Nathan-Turner requested an extra studio day for the serial to take place on Sunday 12 August, and cancelled the location shoot planned for the last week of July.

Describing the two key vessels involved, Baker's script indicated that 'the cruise liner *Empress* in space-warp. She is bound for the pleasure planet Azure. The *Empress* is almost transparent, an effect of her tremendous velocity.' When the *Empress* materialised around the second craft, the two ships were 'locked together like mating insects. The second ship is a survey vessel,

more functional than the elegant *Empress*.' Later, Azure was appropriately described as a 'blue planet'.

Of the main characters in Bob Baker's script, Captain Rigg was depicted as being 'in his forties, and wears a dark blue space captain's uniform with a minimum of gold braid... very calm and efficient'. Professor Tryst was a 'suntanned astro-zoologist' in his late thirties; his assistant, Della, was 'about thirty. An outdoor woman.' There was no indication in the script that Tryst should speak with a Germanic accent.

Aboard the *Empress*, the passengers were 'packed tightly in reclining seats. Tired weary economy class travellers. They all wear identical coveralls & wide dark glasses.' The script for Part Two described one of the *Empress*' passenger carriers thus: 'A small shuttle-size pallet containing some twenty passengers. The idea of the pallets is that as on car/truck ferries each pallet is towed down to the planet surface by a shuttle.' The script described sound

effects in comic strip style: the PA announcement in Part One was heralded by 'Ping! Pong! A gong like sound,' and the sound of the weapons used, referred to as GP ('General Purpose') guns, was given as 'BOPP!!' Originally, Tryst's CET machine used tapes, but this was amended to 'laser-crystals'.

There were a few differences between the rehearsal scripts and the finished programmes. In Part One, the Doctor told Rigg that he worked for Cosmos Insurance and Salvage; the name was changed when it was discovered that there was a real company called Cosmos. The Doctor and Romana were to give the solution to separate the ships in unison. Baker's script defined the Cosmos data on Rigg's screen: 'Formed, London, Earth 2068 Liquidated 2096.' Rigg's comment that the company went out of business 20 years previously sets the story's date as 2116.

Drug addiction

One particular change was in the naming of the smuggled drug. In the rehearsal script, the 'grey powder' was called 'Xylophilin' (the spelling of which varied), which K9 confirmed as the source of the drug 'XYP', known as 'Zip';

the Drama Early Warning Synopsis for the serial issued on Wednesday 27 June also described the drug as 'zip'. Although not showing any characters dying as a direct result of their addiction, Baker highlighted the perils of such dependence in his descriptions. Rigg's withdrawal symptoms were described in Part Three, where his laughter becomes 'a sort of bitter helpless snort, as he is coming down "melting" from the effects'. Addiction was a subject about which Williams had some concerns, particularly regarding its depiction in a family adventure series. Secker also had more lines of dialogue showing his lack of care due to his addiction, asking Rigg things like, "What's so great about time?" and, "What's so great about work?" When Rigg commented on Secker's odd behaviour, the Doctor commented that he thought the navigator might have picked up a disease *en route* and asked to check the ship's log for "any planet where he might have contracted... say Xylophelin?" The Doctor later referred euphemistically to Secker's condition as an "ailment" and used terms such as "trafficking". At the start of Part Two, he finally admitted to Rigg that Secker's "disease" was caused by "zip" and added, "The pushers make the sort of money that would make the Platinum Banks gasp."

The world of Eden, as seen initially on Tryst's CET screen, was a 'lush planet. Time has passed it is nearing sunset. Again the squawking sound, now accompanied by grunting frog-like noise. The creatures of the night.' Later in Part One, the image had changed: 'It is darker now a pink glow in the sky, that fades into the dark

Connections: Orbital manoeuvre

▶ Tryst explains his ship had performed a "slingshot". A slingshot is a recognised manoeuvre of orbital mechanics, where a planet's gravity and relative movement can be used to alter the course and speed of a space craft.



Left: Tom Baker and Stephen Jenn (Secker) rehearse a scene.



NIGHTMARE OF EDEN

► STORY 107

blue night. A mist swirls out of the image. Romana is enveloped in the mist. A moth-like creature with iridescent wings flies out of the picture and settles on Romana's neck. She grasps it and tries to get it off. But the creature has stung her.'

When Romana was unconscious on the floor of the lounge in the original version of Part Two, a hand was seen giving her a capsule to cure her of the sting. This was intended to have been Stott; the camera script later indicated that the hand was to be identified via a distinctive ring. The script identified the figure who spiked Romana's drink as Tryst – indicating that since he was wearing a standard protective coverall, the audience would not recognise him. There was additional dialogue where Della demanded that Tryst switched off his unstable machine and when questioned by Fisk, Romana gave her full name as "Romanadvoratrelundar".

The device from the TARDIS which the Doctor used to separate the ships was described as 'part of the demat system with an extension lead on it'. Baker indicated that the blurred zone into which the Doctor chased the unknown figure in Part Two was 'a weird mish-mash

Below:
The Mandrels
are on
the loose...



of shape and colour. The Doctor in slow motion willing himself to get through. On sound: Awful graunching [sic] noises – like highly intensified muscle contractions. We see the man also struggling with the mind-bending effects of the blurred zone... A sense of unreality, in that they have multiple images and their bodies seem to lack solidity... The Doctor falls, an agonising slow-mo descent.'

One of Romana's snipes at the excise men, Waterguard Fisk and Landing Officer Costa, was altered prior to recording; originally, when Fisk told the pair, "I would advise you not to play the fool with us," Romana's response was, "No, we wouldn't want to compete." Costa's drug scanning device was described as 'a multi-purpose snuffer, a bit like an officer's baton'. In the final scene, the Doctor used his sonic screwdriver to remove the selector from the CET machine, not to seal the lock on the door, and told Romana that leaping into the unstable area would be "just the same as going into the TARDIS". Romana was to scream as they leapt into the projection.



At the start of Part Three, the Doctor and Romana ‘come through the continuous event “horizon” as it were, they appear blurred and liquefied. Their shapes stabilise. They look around, thick damp, sticky vegetation, the ground beneath them islands of tufted grass surrounded by swamps. A frightening place, made more so by the eerie sounds that come from the depths of the jungle. Shrieks, grunts and hyena-like laughter.’ This description of their arrival in Eden was considerably simplified later.

As scripted, when the Doctor was grabbed by the tendrils of the giant plant, he informed Romana that it “probably eats small mammals, that sort of thing” – and then told the plant, “I’ll give you indigestion! Don’t you realise?” He then made a sudden move, got one arm free and reached Romana’s hand, pulling her clear, but allowing himself to be almost swallowed by the greenery. The Doctor then had Romana bring him ‘a Tarzan type hanging root’ which he grasped and used to haul himself free. Romana asked if the Doctor was alright; he replied,

“Yes – nearly ended up as hors d’oeuvres and entree for an esurient carnivorous perennial. What’s more, that thing nearly ate me.”

Stott’s capsule in the Eden projection was ‘a bare metal box affair with observation windows, nothing much inside except a medical box and some lightweight chairs’; his ID plaque ‘says he is a major in the intelligence section of Spacecorps [sic], and contains a full profile of everything from fingerprints to brainwaves’.

Describing the *Empress*’ power unit, Baker wrote: ‘We see only a small section of an, implied, vast fission drive power unit. The Doctor... goes through the various stages of “lighting up” an old fission engine.’ In the script, the Doctor found the toothpick he needed in his pockets; the equipment that the Doctor worked on was identified as the reactor core in stage directions.

Left:

Captain Rigg confronts the Doctor and Romana.

Muddy Mandrels

At the end of the scene where Romana overheard Fisk telling Costa that they could gain a great deal of kudos by arresting the Doctor and Romana for the smuggling (with the former noting, “That’s the convenient thing about dead suspects”), ‘Romana comes out of her hiding place, mouthing what the audience is at perfect liberty to believe are obscenities at the backs of the departing excisemen.’ In the scene on the bridge where Rigg demanded zip from Romana, the Captain offered her money in the form of credit checks (“All I want is to be happy again. You don’t know how it feels to want that more than anything at all...”). In the next scene, he was ‘wild and raving. He is lurching after Romana trying to grab her his pitiful “cold turkey” condition makes his aim wild and uncontrolled.’ The end

Connections: On a shoestring

► The Doctor uses the expression “knock for knock” to describe the space collision. Just prior to writing *Nightmare of Eden*, Bob Baker had contributed a script to the BBC’s hit detective drama

Shoestring. It was called *Knock for Knock*.



of this scene was also scripted differently: originally, when Fisk invited Romana to operate the controls so that he would have an excuse to shoot her, Romana said, “You don’t understand, the Doctor’s in the power unit, we’re going to separate the ships. I must operate the drive.” “Be my guest,” said Fisk as he raises his gun and smiled invitingly.

In the climax to Part Three, the Doctor ‘gets caught in a blurred zone as the ships tear apart – the Doctor seemingly torn apart, bits of him stretching wider and wider – through weird effects of the blurred zone’. At the start of Part Four, ‘He appears to snap into pieces under the forces in operation around him. After a few seconds he disappears...’

The Doctor recovered in a dark room on the *Hecate*: ‘It is unlike anything on the luxurious *Empress*. A functional, weight-saving geodesic structure.’ Inside the room was ‘a CET machine. Identical to Tryst’s. This one has a powerful laser attached to it, it is pointed at a minute porthole in the hull.’ The Doctor looked at figures on Dymond’s VDU and speculated that they were “orbital co-ordinates...?”; he then saw that they were budget sheets for ‘EXPEDITION III – EDEN SCHEME PROJECTED TURNOVER’. On seeing the figures, the Doctor was ‘wild with rage. A rare thing for him. He slams his fist down on the VDU.’ The device with which Dymond was to transfer the Eden tape was a Pitman laser, changed very shortly before recording to Enchooka laser.

The monsters of the piece, the Mandrels, were described in the script for Part One as ‘slimy mud creatures from the swamps of Eden’. In Part Two’s script, the Doctor

originally told Rigg that the monster they had seen “looked like some kind of, well, swamp creature”; stage directions described a ‘slimy creature’, and later, when two Mandrels probed K9, they did so with a ‘tendrill’ (Romana was also attacked by a tendrill during Part Four). In Part Four, the Mandrels were originally herded along the *Empress*’ corridors by K9 and Stott, with the Doctor supervising. Fisk and Costa were also to herd another batch alongside some crewmen; Costa was to drag one crewman clear when he was attacked. Costa struggled with the last Mandrel and relaxed too soon after getting it inside the projection; a tendrill shot out from the trees and wrapped around his neck. Fisk blasted away at the creature which released the unconscious and badly stung Costa. After the Doctor had turned the CET machine off, Stott told Fisk to administer a capsule to his colleague which would help fight the poison (as with Romana in Part Two). All this material was rewritten in rehearsals to add the Doctor’s comical ‘Pied Piper’ routine, with the ultra-sonic dog whistle. In the closing scenes, where

Right:
Out for a nice walk.





Tryst attempted to justify his actions to a furious Doctor, the Doctor said to the scientist: “Shut up before you make me angry.” In the rehearsal scripts, the Doctor did not offer a jelly baby to placate the passenger.

Baker’s *Nightmare of Eden* scripts were soon scheduled in the series’ fourth slot for both production and transmission; a few rewrites were made on Thursday 21 June. The Drama Early Warning Synopsis was issued for the serial on Wednesday 27 June in which the Mandrels were referred to as both ‘revolting mud-formed jungle monsters’ and ‘revolting swamp monsters’.

The director hired to oversee the serial was Alan Bromly (who had been booked on Wednesday 18 April to work on the serial between Monday 4 June and Friday 28 September. Bromly was a veteran BBC producer/director who had previously worked on *The Time Warrior* [1973/4 – see Volume 20] – an assignment which he had found difficult due to the lack of time and money. He had then worked as an associate producer on the independent film series *Swiss Family Robinson*. Now past retirement age, Bromly was still being given directorial chores by old industry colleagues – including episodes of *Crown*

Court and *Coronation Street* for Granada and *Crossroads* for ATV. Apparently, one of Williams’ superiors had suggested that Bromly should be allocated a serial.

Bromly found the scripts daunting; he had returned to the series after five years expecting to find the set-up to have improved – but, although more recording time was available, the scripts were faster and more effects-intensive. In addition, the possible four-day model shoot at Bray Studios had been ruled out by the budget-conscious Williams. Originally, Bromly prepared his camera scripts to record the serial almost totally in sequence, but then reworked the schedule on a set-by-set basis, planning his recording breaks to set up visual effects.

Make-up and design

Nightmare of Eden was the first and only serial to be designed by Roger Cann. Make-up was handled by Joan Stribling, an assistant on previous stories such as *The Brain of Morbius* [1976 – see Volume 24] now promoted to full designer status. Costume designer Rupert Jarvis had previously worked on *Underworld* [1978 – see Volume 28] and *The Stones of Blood* [1978 – see Volume 29]. Visual effects designer Colin Mapson had been an assistant as far back as *The Green Death* [1973 – see Volume 20], and had worked as a full designer on *The Hand of Fear* [1976 – see Volume 25], *Image of the Fendahl* [1977 – see Volume 27], *The Invasion of Time* [1978 – see Volume 28], and *The Pirate Planet* [1978 – see Volume 29].

After completing *Destiny of the Daleks* in mid-July,

Left:

Always smiling in the face of danger.

Connections: Try not to breathe

► The Doctor makes the trip between the two ships in Part Four without the benefit of oxygen, and appears to go into a trance. In *Terror of the Zygons* [1975 – see Volume 23] it was established the Doctor could enter a state that would reduce his need for oxygen.



Right:
What secret is
Tryst keeping?

the show's stars, Tom Baker and Lalla Ward, had a fortnight's break before readthroughs for *Nightmare of Eden* commenced at the Acton Rehearsal Rooms on Wednesday 1 August. During the break, Baker had made a few personal appearances, in Birmingham on Thursday 19 July, at Brent Cross on Monday 30 and Hitchin on Tuesday 31. The cast was now rejoined by David Brierley, who provided the voice of K9; Brierley had not been required for either *City of Death* (the retitled *The Gamble with Time*) or the Dalek story.

David Daker

The main guest actor for the serial was David Daker, whom Bromly had previously cast as Irongron in *The Time Warrior*; here, he played Captain Rigg. At this point, Daker was well known as the ruthless Spiker in LWT's *Dick Turpin* adventure series, and Bob Baker was delighted by his casting having worked with him on a 1974 episode of the ATV police series *Hunter's Walk*. Also considered for the part of Rigg was Tony Caunter, who had appeared in two earlier *Doctor Who* serials.

Tryst was played by Australian actor Lewis Fiander, who had appeared in films such as *Dr Jekyll and Sister Hyde* and *Sweeney 2*. Jack Shephard had also been considered for the role. Jennifer Lonsdale, who played Della, had been in the BBC's science-fiction sitcom *Come Back Mrs Noah*. Geoffrey Hinsliff, cast as Fisk, had played Jack Tyler in *Image of the Fendahl* two years earlier; his companion Costa was played by Peter Craze, who had been Dako in *The Space Museum* [1965 – see Volume 5] and Du Pont in *The War Games* [1969 – see Volume 14]. Among the actors considered for the role of Dymond was Don Henderson, but the part ultimately



went to Geoffrey Bateman, who had been at drama school with Lalla Ward.

The working relationship between director Alan Bromly and star Tom Baker was not good. Baker was at the height of his powers, with a strong influence over *Doctor Who*. In particular, he was keen to inject ideas and ad-libs which he thought funny; one suggested by himself and Ward had the Doctor and Romana looking at an apple in the Eden projection and commenting on the problems it had caused 'last time'. Bromly did not agree with the suggested changes, causing some friction. The director also brought a tape recorder in to record the rehearsals which annoyed Baker who at one of the readthroughs accused Bromly of not caring about the series at all.

During the rehearsal period, Lalla Ward voiced the concern that the name 'zip' would sound exciting to children watching the show, and possibly glamourise drugs. Graham Williams shared her concerns; Xylophilin was therefore renamed 'vraxoin' and the slang term switched from 'zip' to 'vrax'; however, K9's description of the drug by its true name of 'XYP' remained. Other terminology was also changed: 'trafficking drugs' became 'smuggling drugs', for example. ■

Production

Ahead of *Nightmare of Eden*'s studio recording sessions, Tom Baker had another duty to perform as the Doctor on Thursday 9 August in a presentation studio at BBC Television Centre when a special trailer for the forthcoming series was recorded between 4.15pm and 5pm. The trailer was recorded by producer/director Tim Simmons. The finished version began with an animated title sequence, and then showed the TARDIS standing in an alien jungle; snoring could be heard from within. A booming voice (provided by Geoffrey Hinsliff) ordered the Doctor out; the Time Lord emerged, telling the voice to go away since it was only the middle of August. The voice warned him of danger in

his future; the Doctor was unmoved until told that this concerned the evil Daleks. The Doctor was suddenly alert, but the voice would give him no more details and said that he would forget the conversation. The voice only chuckled as the Doctor demanded it to identify itself: he entered the TARDIS complaining, "Can't a fellow get a few months' rest around here?" Before he closed the door, he turned over a sign reading, 'Do Not Disturb Until September 1'; the ship dematerialised. This trailer, which ran to one minute 55 seconds, was broadcast twice on BBC1, first at 8.16pm on Saturday 25 August, a week before the new series' début.

Nightmare of Eden required two three-day studio sessions in Studio TC6 at BBC Television Centre, starting on Sunday

Above: The Doctor's neck is on the line in the jungles of Eden.

Connections: Companion connection

► Actor Peter Craze who played Costa, was the brother of former *Doctor Who* companion actor, Michael Craze, who played Ben Jackson from 1966-7.



12 August. The first day – an evening recording between 7.30pm and 10pm – concentrated on early scenes set in the corridor and luggage section, on the bridge of the *Empress* and inside the lounge; Peter Craze also brought his four-year-old son on set to show him the jungle section and the child was terrified; also

visiting the set were fans who produced the fanzine *Matrix*. The *Empress* sets were built cheaply and simply: drain covers were used as speakers, and Secker kept his drugs in a set of standard filing cabinets. These early scenes involved Stott; a latex scar was added to actor Barry Andrews' right cheek.

The *Empress*' bridge featured stock control panels, plus monochrome and colour monitors (called 'viscom screens' in the script). A piece of equipment called Anchor was used to generate information on the insurance company which the Doctor purports to represent. The laborious technique used to generate this text involved punching codes into aluminium tape to create the phrase 'GALACTIC SALVAGE & INSURANCE, FORMED LONDON * EARTH 2068 LIQUIDATED 2096'. Parts One and Two scenes set in the first-class lounge followed; a large blue Colour Separation Overlay (CSO) screen was placed on one wall onto which images from within Tryst's CET machine could be 'projected'. The evening ended with the Part Two sequences at the nearby refreshment point.

As work began, issues between director, cast and crew started to become apparent. Alan Bromly reportedly favoured running the studio rehearsals in story order rather than recording order which made Tom Baker impatient. Bromly also apparently



did not take advice offered to him by his production supervisor.

Eden jungle set

Monday 13 August saw afternoon recording between 2.30pm and 5.15pm, as well as a series of photocalls. This was the first day requiring the Mandrels; the monsters had been designed as one-piece affairs that opened down the back with basic mechanical arm extension mechanisms which fitted down the sleeves. A wicker framework supported the large head atop a latex foam 'skin', and batteries powered the glowing green eyes; the operators looked out through the mouths. Five costumes were made in total, one of which was a smaller 'child'.

Recording resumed with more Part Two lounge scenes, then scenes set on the bridge for the same episode, including insert shots of a graphic depicting the *Empress* as the Doctor and Rigg scanning the vessel for drugs. Lalla Ward and Geoffrey Bateman both appeared on



monitor screens, with one roundelled wall of the TARDIS appearing briefly behind Romana's image. Recording then switched to the Eden jungle set, which was bathed in a low green light to hide its limitations, notably the use of pot plants. Alan Bromly booked a videodisc unit for use in shots of the plant tendrils grabbing the Doctor, allowing the scene to be recorded in reverse with the stalks being pulled away from Baker and the pictures then transferred backwards onto videotape. Visual effects produced a tendril which could 'bleed' green liquid when bitten by the Doctor.

The evening recording session started with Part Three's Eden capsule scenes, continuing with bridge scenes for Parts Three and Four. During these, Geoffrey Hinsliff accidentally called the character of Tryst by his own character name, Fisk, in a take that ended up in the broadcast version of Part Four. Insert shots on the viscom screens would be recorded later, in the second studio session (the shots of the passengers being attacked, for example).

Tuesday 14 August included a morning recording, between 11am and noon, for effects shots covering the lounge scenes that required the Eden projection; the CSO screen was removed and the screen's frame placed directly in front of the jungle set. Twenty-two seconds' worth of silent 35mm film from World Backgrounds was used in CSO shots to show other planets on the CET machine. The supplied footage was originally shot for the Gerry and Sylvia Anderson series *Space: 1999*. Tryst's demonstration showed the surface of New Earth from *New Adam*, *New Eve*, Ranx was the surface of the planet Piri from the episode *Guardian of Piri*, while Gidi was the ravaged world of Terra Nova seen in the episode *Matter of Life and Death*.

Work in the lounge/Eden set continued into the afternoon for scenes for all four episodes; unfortunately, in the scene where the Doctor lures the Mandrels back into the projection, the back of one of the monster outfits was open. The re-scripted encounter between the Doctor and the Mandrels was achieved largely as a voice-over, with Baker emerging from the projection in a ripped version of his usual coat. It was also hoped to record the opening and closing credits to the serial during the afternoon recording, when convenient.

The evening was devoted to CSO model shots of the *Empress*, the *Hecate* and Dymond's space shuttle. Visual effects designer Colin Mapson made both the *Empress* and *Hecate* models from wood carvings covered in vac-formed plastic; the *Empress* was based on an American luxury Pulman train from the 1930s. A planned shot which

Left:

"Have you seen my scarf?"

Connections: Final outing

► *Nightmare of Eden*

was the final *Doctor Who* story to be written by Bob Baker. Appropriately it features the popular K9, a character he had co-created with former writing partner Dave Martin for *The Invisible Enemy* [1977 - see Volume 27].





Above:
Walk like
a Mandrel.

required Rigg to stand before the starscape watching the two ships' trajectories being plotted was dropped. Front Axial Projection material was placed on the *Empress* model's engines to make them appear to glow. The ships' movement was largely achieved by zooming in and out on the miniatures. The other visual effects props for the serial were made by Mapson and his assistant Chris Lawson. The recording session had been hectic and problematic and there was a 15-minute overrun at the end of the evening; not everything scheduled for the day's work had been completed.

The following morning, Wednesday 15, Graham Williams informed Graeme MacDonald that during the evening recording session the previous day, the team "achieved better results than we could have expected from five days filming on the model stage. The results were, by common consent, of such a high standard that this might well become the accepted way of achieving such model shots in the future." Mapson was less convinced, believing that the miniatures would have looked better on film.

Rehearsals recommenced the same day. Tom Baker was not on his best behaviour; when not directly involved in the proceedings, he became bored and irritable. Lalla Ward sat largely to one side, working hard on illustrations for a book about astrology for pets whenever she could. On Sunday 19, Baker, Williams and Douglas Adams attended the *Doctor Who* Appreciation Society (DWAS) convention PanoptiCon III at London's City University.

Studio recording began again on the afternoon of Sunday 26 August, with scenes requiring a large number of passenger extras (two of the speaking passengers were played by Annette Peters and Lionel Sansby, both long-standing extras on the show). The atmosphere in the studio was very tense and there was already friction between Tom Baker and Alan Bromly, with the actor sometimes ignoring the director's instructions and then rounding on him angrily. Baker's temper was not improved by problems with the sliding lift doors. Sound-only recordings made in the afternoon included public address announcements by both Rigg and Fisk, Pamela Ruddock's 'computer

voice' and an announcer's voice courtesy of Geoffrey Hinsliff. The evening session took in the passenger pallet scenes; the set was redressed as Pallets 67, 68, 69 and 70 for use in Part Two, and the extras switched seats accordingly. Silent scenes of the Mandrels attacking, to be seen on the Bridge viscoms in Part Three, were also recorded, followed by numerous scenes set in the corridor/elevator area for use throughout the serial. The final scenes of the evening showed the Doctor hurtling down the staircase during Part Two (during which a section of the steps broke away on camera); like the pallet set, this was used repeatedly to give the illusion that different sections of staircase could be seen.

Tense rehearsals

The situation in the studio started getting increasingly tense with recording in the afternoon and evening of Monday 27. Tensions mounted during camera rehearsals as Bromly talked the cast members through their performances on the sets in a manner which gave them no creative latitude as performers. As the cast started to ignore him, Bromly began to raise his voice and directed the remainder of the rehearsals



from the studio gallery rather than the studio floor; he then changed his mind on scenes rehearsed earlier that day. Finally, towards the end of the afternoon recording, Baker asked, "Is there a director up in that gallery or just a commentator?" Bromly descended to the studio floor and engaged in a row with Baker, with Graham Williams mediating.

The afternoon material consisted of various corridor scenes for all four episodes; the same set was shot from different angles and with changes of signs ('Shuttle Bay', 'Power Room' and 'Air Lock', for instance). Scenes in the anteroom outside the sick bay for Parts Four and One were recorded next, followed by further corridor scenes. The scenes set in the *Empress*' power unit were recorded in the evening; these involved time-consuming visual effects, such as the exploding panel hit by the Mandrel, and also a CSO/roll-back-and-mix shot of the electrocuted Mandrel – a brittle latex reproduction of one of the costumes connected to wires under a rostrum to make it collapse – decomposing into vrax.

After this came the sequences in the *Hecate*'s 'dark room', again requiring special insert shots through the 'porthole' and another Anchor set of screen images, this time showing the 'EDEN PROJECT PROJECTED TURNOVER' text seen on Dymond's VDU. The evening was to conclude with the remaining scenes set in the *Hecate*, its shuttle bay and Dymond's auxiliary craft.

The final studio day arrived on Tuesday 28, with Baker being even more openly critical of Bromly's work. The afternoon recording was scheduled to begin with a

Connections: Mandrel name

► The name Mandrel is likely to be a play on Mandrill, a large and aggressive baboon found in West Africa. A mandrel, on the other hand is a piece of equipment used in metalworking to fix items for turning on a lathe, or a miner's pick.



Left:

The Doctor and Romana follow the clues.

Connections: Hazardous chemicals

► The time travellers discuss phosphoric acid and organic esters in relation to the insecticide, which hinted that DN6 could be an organic phosphate insecticide similar to Parathion. The dangers of Parathion are mentioned in Rachel Carson's book *Silent Spring*, the basis for much of Louis Marks' inspiration for *Planet of Giants*.



Right:

Secker is scarred after a run-in with a Mandrel.

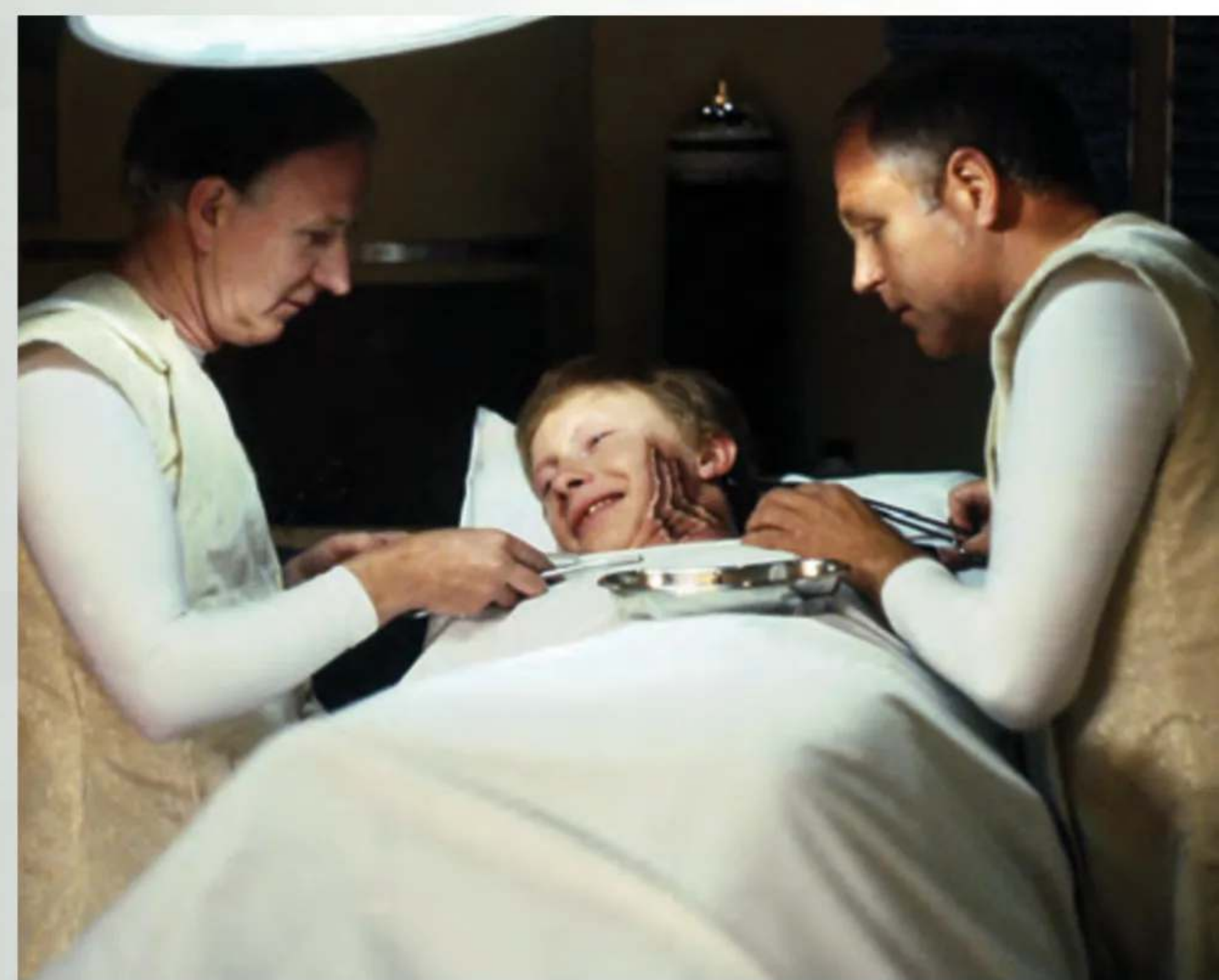
CSO sequence showing the Doctor, Stott and Romana emerging from a wall into the corridor by the power unit and meeting up with K9 (the dog's sniffing Stott to recognise him as a friend was an impromptu ad lib). The complex shot comprising the cliffhanger to Part Three, in which the Doctor vanishes into the blurred zone, was also recorded, again using CSO. Similar techniques were then used to show the blurred zones in the *Empress* corridors throughout the serial; the hull of the *Hecate*

model was added into the picture along with a superimposed image from a smoke box. CSO was used in Part Two shots where K9 enters the blurred zone; smoke and lights gave the impression of the void which Secker walks into in Part One; latex scars were applied to actor Stephen Jenn's neck for when Secker's mutilated body is found.

By the time of the evening meal break, Bromly was finding things unbearable. Cast and crew were dismissed for a longer time than usual, and returned to find that Bromly – unable to handle neither the punishing schedule nor his cast's criticisms – had departed, and that Williams was to supervise the remaining recordings. More

scenes were recorded in the corridors, elevator area and blurred zone for Parts One and Two, including the cliffhanger for the first episode. The final set used was the corridor in which the TARDIS lands; the TARDIS prop was fitted with a rotating blue police light and 'materialised' via roll-back-and-mix. Williams then recorded the closing titles to Part Two and the opening and closing titles to Parts Three and Four, which had not been completed in the previous session. Technical faults caused the production team to lose 45 minutes of studio time; as a result, recording overran by 30 minutes.

By the end of studio work, production assistant Carolyn Montagu had had printed some crew T-shirts reading: "I'm Relieved The Nightmare Is Over." ■



PRODUCTION

Sun 12 Aug 79 Television Centre Studio 6: Corridor and Luggage Section, Bridge Empress for Part One, Lounge for Parts One and Two, Refreshment Point

Mon 13 Aug 79 Television Centre Studio 6: Lounge for Part Two, Bridge for Parts

Two to Four, Eden Jungle, Capsule

Tue 14 Aug 79 Television Centre Studio 6: 1st Class Lounge, Model shots

Sun 26 Aug 79 Television Centre Studio 6: Passenger Pallet, Corridor/Elevator Area

Mon 27 Aug 79 Television Centre Studio 6: Corridor, Corridor to Bridge, Corridor to Lounge, Corridor Shuttle Bay Door,

Corridor by Sick Bay, Sick Bay

Anteroom, Power Unit, Dark Room (Hecate), Corridor (Hecate), Anteroom to Shuttle Bay, Shuttle Bay, Auxiliary Craft

Tue 28 Aug 79 Television Centre Studio 6: Corridor to Power Unit, Corridor, Elevator Area, Blurred Zone, Corridor by TARDIS

Post-production

With Graham Williams helming post-production, the first gallery-only session took place in Studio TC3 from 11am to 10pm on Friday 31 August. This session was ultimately abandoned because of an asbestos scare and the work was completed in two other sessions on Sunday 2 September (studio not known) and on Sunday 23 September in TC6.

On Friday 31 August, Williams sent a memo to Graeme MacDonald about Alan Bromly's departure from *Nightmare of Eden*. Bromly had been unpopular with the cast and crew; in Williams' opinion the results he achieved did not justify his methods and the producer was no longer able to support him. It was agreed that Bromly would have no further involvement with the serial which Williams himself would take over. Williams also wrote to other departments,

thanking them for their work under the difficult circumstances.

The gallery only session was followed by editing, scheduled for Tuesday 4, Wednesday 5, Friday 7, Monday 10 and Wednesday 12 September, with an extra day allocated on Friday 28 September. First edits were broadcast of all the instalments apart from Part Three which was a second edit.

Model shot sessions

Several cuts were made to Part One for timing reasons. At the end of one bridge scene, the Doctor walked off and left Rigg after telling him to find Secker and meet him in the lounge in five minutes; originally, the Doctor stuck his head back through the door to say, "Sorry, that must have seemed awfully rude. Meet me in the lounge in five minutes please. Bye." There was a cut made to the end of the lounge scene in which Romana asked Tryst about the *Volants'* dead crew member: Tryst excused himself, picking up a book and walking out. The scene in which K9 emerged from the blue mist initially continued to give a hint of a Mandrel following him. Production unit manager John Nathan-Turner advocated cuts to make K9's cutting through the wall in the closing moments more convincing; originally K9 detected the best section to cut via its sensors, and gave the section's size.

Electronic expert AJ 'Mitch' Mitchell had carefully storyboarded all the model shots for the serial which he had referred to as *Nightmare of Evil*; with Graham

Left:
The Doctor gets closer to the truth.



Williams coming from a scripting rather than directing background, Mitchell was effectively left to his own devices on post-production, working with Colin Mapson who directed the model shots. A gallery-only session for the model shots was held on Sunday 9 September. Mitchell used one of the BBC's new Quantel 3000 frame store synchronisers extensively, as he had on *Blake's 7*. This device allowed a frame to be locked with perfect clarity; using its output fed back into a videodisc unit, a visual howlaround could be created if previous frames were looped back to and moved around the picture (a technique often used on *Top of the Pops*). A colour synthesiser was used to change the colours of the *Hecate* and *Empress* post collision.

Other video effects were added at a third gallery-only session on Sunday 23 September. These included: the blue/green rays of the GP guns, and the glow created when they hit their target (bar the bridge scene where Dymond and Tryst fire at a Mandrel, where the shot did not allow beams to be positioned); K9's usual red ray beam (plus a blue beam as it welds the hatch cover back in Part Two); the green/purple ray from the demat gun; and the white, diamond-shaped Eden insect which

Below:
"My arms!
My legs! My
everything!"



attacks Romana. Unfortunately, in the Part Four scene where Dymond shoots Della, the gun's ray is seen to strike the character in the neck, but Jennifer Lonsdale had clutched her stomach in response. The video effect showing the blurred zones and the separation was achieved by Mitchell using an EMIBOX, a piece of equipment designed by EMI which fed a 'Venetian blind' effect on blue into the damaged area and keyed in the model *Hecate*'s fuselage. EMIBOX also created a 'shimmering' effect.

Shortened scenes

Part Four was edited on Tuesday 2 October and was cut for length in eight places. The first trim was the end of the scene in which Fisk orders Dymond back on board the *Empress* (Dymond commented, "Well, we've got one thing to thank the Doctor for, and Fisk replied, "Yes... but it won't help him... or his friend"). The end of the scene where Romana meets Della outside the medical lab was shortened, too: this had originally ended with Romana telling Della that they must find out who was smuggling vrax via the Eden projection, and that Stott may be able to help them; Della said that she had known it was him looking out at her from the projection, but she had thought she was seeing a ghost. She asked what she could do to help, and Romana said they must find the Doctor.

The conclusion to the bridge sequence in which Tryst persuades Fisk that the Doctor and Romana are his true quarry was removed: Dymond then appeared on the screen, requesting that the shuttle bay doors be opened; Fisk complied, but the audience was able to see the motionless Doctor visible behind the helmeted Dymond on the screen, something neither



Fisk nor Tryst were aware of. With a grisly smile of anticipation, Fisk told Tryst: “It’s a question of finding the Doctor... Then we’ll deal with him.” As Dymond docked, Tryst added: “If he’s not dead already.”

The middle of the scene in which the Doctor meets up with Romana and Della was removed: after saying that he had got caught up in the interface when the ships separated, the Doctor asked the pair where Stott was, and registered Della’s reaction; Romana explained that Della knew what had been happening, and the Doctor said that they would need Stott’s help to get the Mandrels back into the projection. The end of the scene where the crewman takes Della into the lift was also cut.

The last line of the lounge scene where Fisk believes he has captured the Doctor, but is then over-ruled by Stott, was lost: attempting to maintain a semblance of authority, Fisk ordered the Doctor to put his hands down. After the Doctor has got the Mandrels back into the CET, a brief exchange where a crewman entered to inform Fisk that Dymond and Tryst had escaped and smashed the communicator was excised. One whole short scene – in which Fisk, watching the *Hecate* depart on the bridge monitors, said, “That damn fool Doctor’s let them get away!” and rushed out – was cut altogether.

Cuts made to Part Two on Sunday 7 were less severe: a shot of Tryst standing alone murmuring, “Dimensional osmosis damper...” after the Doctor had pointed out the shortcomings of the CET; a couple of shots showing the Doctor pursuing Stott through the pallets, notably the Doctor emerging from Pallet 70 into the lobby and finding a stewardess sprawled on the floor with the contents of her refreshments tray scattered around her; and, with regards to the Doctor doing nothing, Rigg’s apparently drunken comment, “Who can blame him?” in a Lounge scene. Part Three was edited, without cuts, on Thursday 25 October.

Sound effects and music were then added to the episodes; stock jungle sounds dating back to *Mission to the Unknown* [1965 – see Volume 6] were added to the Eden sequences; these were provided as usual by Dick Mills of the BBC Radiophonic Workshop who had been assigned to the story in July.

Dudley Simpson composed and conducted a music score for the serial which totalled 36 minutes in total. Music recording for the serial took place on Thursday 27 September and Friday 5 October at Lime Grove Music Studios. On the first session, the team was unable to use the lifts to get the instruments into the studio on time and lost 40 minutes recording; as such, the recording was incomplete and had to be finished in the subsequent session. Much of the music was rearranged a great deal in editing, and some sequences were omitted from the final programmes (10’37” was recorded for Part One, for example, but only 8’28” was used). Simpson reused a theme he had established for Baker’s Doctor during the Part Three scene showing the Doctor at work in the power unit. ■

Left:

The Doctor was really starting to worry about his scarf.

Publicity

Right:

Monsters on the march.

- ▶ The promotional material for the serial was issued to the press on Thursday 11 October 1979.
- ▶ On the morning of the broadcast of Part One of *Nightmare of Eden* on Saturday 24 November an item by Peter Phillips of *The Sun* appeared with the headline *Is this Dr Who monster far too scary?*, in which it was falsely alleged that the Mandrels' appearance was so horrifying that no photographs of the creatures had been allowed. The item was largely based on quotes from Jennifer Lonsdale and Barry Andrews; Lonsdale claimed that she was terribly frightened when she first saw a nine-foot-high Mandrel, and



Andrews recounted how his six-year-old daughter Hanna had been terrified by the monsters in the studio, going on to say that, "These monsters are quite gruesome and I feel some younger children may be frightened by them." A BBC spokesman said that the lack of publicity shots of the Mandrels was due to the fact that the BBC had been "short of photographers" that day.

Below:

Della is under suspicion.

Broadcast



- ▶ London Weekend Television and Grampian scheduled *CHiPs*, a popular American film series, opposite *Nightmare of Eden*; Yorkshire, Anglia, Tyne Tees, Border, HTV, Westward, Channel and latterly Granada, screened episodes of the LWT evening class sitcom *Mind Your Language*; ATV broadcast the popular US science-fiction sitcom *Mork and Mindy*; and Southern aired episodes of its parent series *Happy Days*. While other areas

scheduled movies, mainly Westerns; Part One generally aired against Western movies such as *Red River*. Viewing figures for *Nightmare of Eden* were good, but not exceptional; by this time, the ITV network had regained much of the audience it had lost during a lengthy strike over the summer of 1979.

- ▶ With transmission underway, Part Three was re-edited for broadcast on Monday 26 November, apparently to extend the reprise sequence (no material appears to be missing when comparing the camera script to the final episode).
- ▶ *Nightmare of Eden* was sold to Australia, where it was purchased by ABC around February 1980 for broadcast later that year, uncut with a 'G' rating. Other countries broadcasting the serial were the United Arab Emirates, New Zealand, the United States (where it was syndicated by Lionheart as both a four-part serial and a TV movie of one hour 28 minutes' duration), Gibraltar, Brunei, Swaziland and Canada, where it was shown by TV Ontario in December 1982. The story was later purchased by Saudi Arabia and Greece when it was reissued for overseas sale in the mid-1980s.

- ▶ UK Gold broadcast the serial in compilation and episodic form from April 1994. BBC Prime screened the story in January/February 2000.
- ▶ The nightmarish work on the serial had taken its toll not only on director Alan Bromly, but also on Douglas Adams and Graham Williams. Adams took the decision not to remain as script editor in August, largely because he had commitments on *The Hitchhiker's Guide to the Galaxy* radio series, books and prospective television show. Williams was exhausted; it was years since he had had a proper holiday, and he had endured two-and-a-half years of continual crisis. As his replacement, he nominated John Nathan-Turner, whom he had already asked be given the post of associate producer for the series.



Left:

Eden is no paradise for the Doctor.

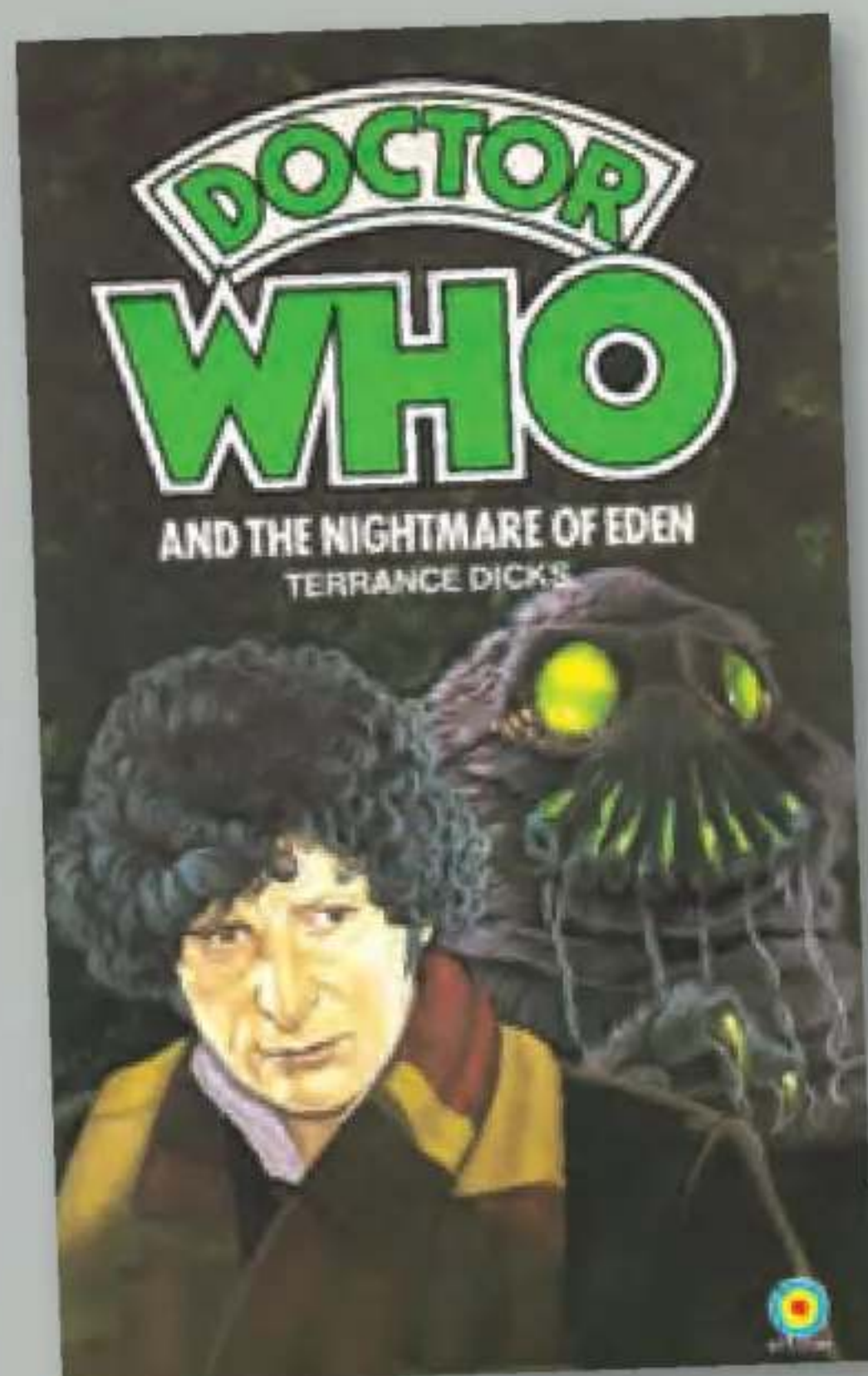
ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 24 November 1979	6.00pm-6.25pm	BBC1	24'17"	8.7M (41st)	-
Part Two	Saturday 1 December 1979	6.00pm-6.25pm	BBC1	22'44"	9.6M (31st)	-
Part Three	Saturday 8 December 1979	6.00pm-6.25pm	BBC1	24'06"	9.6M (32nd)	-
Part Four	Saturday 15 December 1979	5.55pm-6.20pm	BBC1	24'31"	9.4M (32nd)	65

Merchandise

Below and bottom right:

Original novelisation cover by Andrew Skilleter; original VHS release; and DVD cover by Lee Binding.



Terrance Dicks novelised the serial as *Doctor Who and the Nightmare of Eden*, published in paperback by Target in August 1980; it was latterly numbered 45 in the range. The

hardback edition from parent company WH Allen followed in September. The

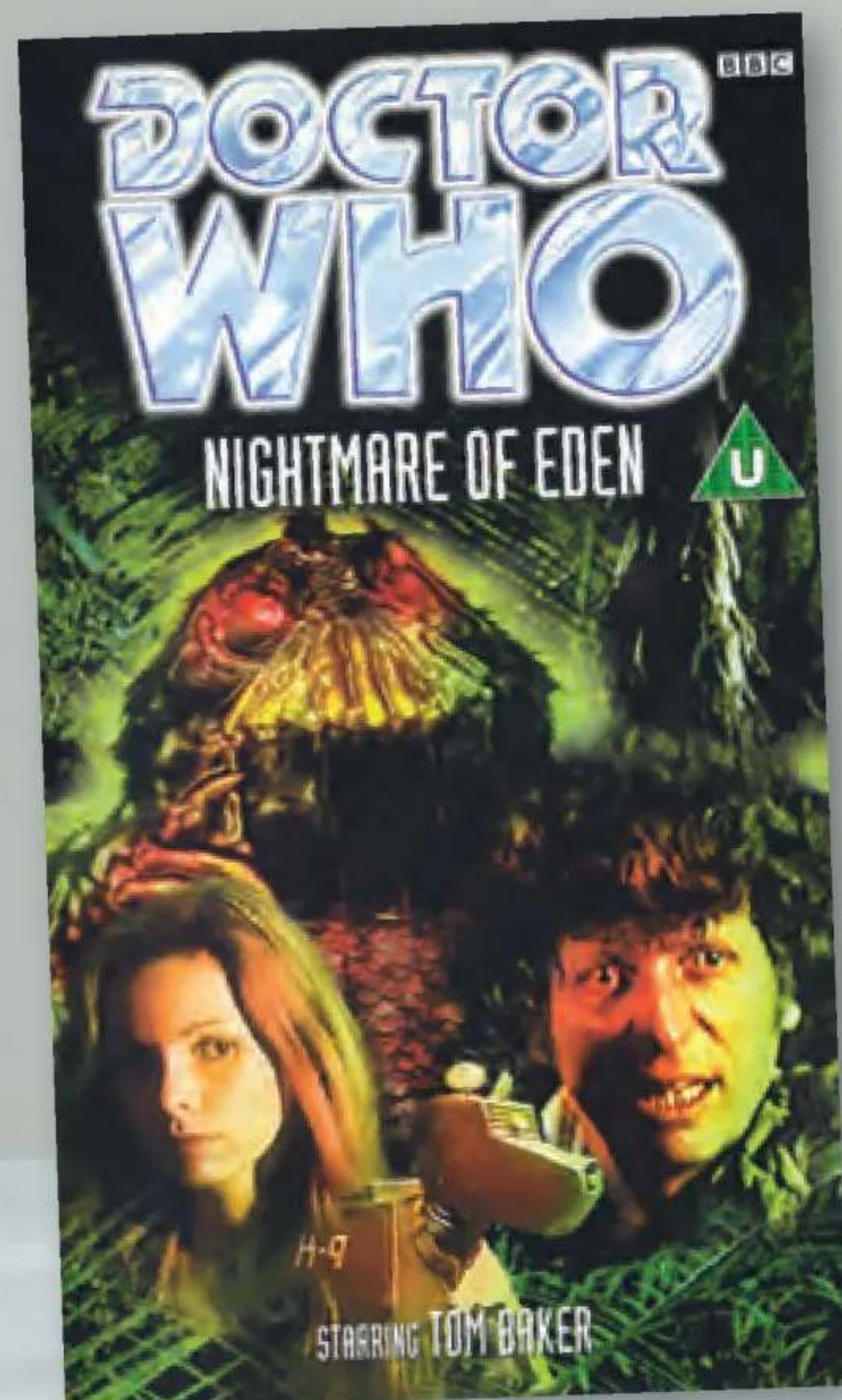
cover to both editions featured a painting by Andrew Skilleter.

Nightmare of Eden was released on VHS by BBC Video in January 1999. It was later released on DVD by 2|entertain in April 2012. The special features on this set were:

- ▶ **Commentary** with actors Lalla Ward and Peter Caze, writer Bob Baker, effects designer Colin Mapson and make-up designer Joan Stribling. Moderated by Toby Hadoke

- ▶ **The Nightmare of Television Centre** – a look back at a somewhat troubled production with three of the behind-the-scenes crew who worked on it: Colin Mapson, AJ 'Mitch' Mitchell, Val McCrimmon

- ▶ **Going Solo: Bob Baker remembers Nightmare of Eden** – writer Bob Baker talks about *Nightmare of Eden*
- ▶ **The Doctor's Strange Love: Nightmare of Eden** – with comedian Josie Long and writers Joe Lidster and Simon Guerrier
- ▶ **Ask Aspel** – Lalla Ward's appearance on the popular BBC children's show on Tuesday 15 July 1980
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Programme subtitles**



- ▶ **Production information subtitles**
- ▶ **Photo gallery**
- ▶ **Coming Soon trailer**

Nightmare of Eden was also released with the *Doctor Who – DVD Files* in issue 134, published by GE Fabbri in March 2014.

Silva Screen's 11-CD edition of the *Doctor Who 50th Anniversary Collection* released in September/November 2014, included the track *Pretty Planet* from *Nightmare of Eden*.

Harlequin Miniatures issued metal models of a Mandrel in 1998 and a Mandrel attacking in 1999.

A4 prints of Andrew Skilleter's cover to the Target novelisation of *Nightmare of Eden* were available in 2011. In November 2016, Who Dares issued a 2017 calendar featuring 12 pieces of Andrew Skilleter's artwork, as originally featured on the WH Allen/Target novelisations. June featured *Nightmare of Eden*. ■



Cast and credits

CAST

Tom Baker..... Doctor Who
Lalla Ward..... Romana
 with
Lewis Fiander..... Tryst
David Daker..... Rigg [1-3]
Geoffrey Bateman..... Dymond
Jennifer Lonsdale..... Della [1-2,4]
Stephen Jenn..... Secker [1]
Barry Andrews..... Stott [2-4]¹
Geoffrey Hinsliff..... Fisk [2-4]
Peter Craze..... Costa [2-4]
Richard Barnes..... Crewman [1,3]
Sebastian Stride..... Crewman [3-4]
Eden Phillips..... Crewman [4]
Annette Peters, Lionel Sansby, Peter Roberts..... Passengers [2]
Maggie Petersen..... Passenger [2-3]
David Brierley..... Voice of K9

¹Also appears in Part One, uncredited

EXTRAS

Geoffrey Hinsliff..... PA Announcer (Voice)
Billy Gray..... Passenger/Wounded Passenger
Ann Garry Lee, Pat Judge, Judy Rodger, Jean Channon, Jenny Roberts, Madelaine Simpson, Audrey Searle, Derek Hunt, Jay Roberts, Greg Marlowe..... Passengers
Sally Sinclair..... Stewardess
Pamela Ruddock..... Computer Voice
David Cole, Simon Sutton, Terence Creasy, Mark Kirby..... Crewmen
Reg Turner, Gary Dean..... Medics
James Muir, Derek Suthern, David Korff, Jan Murzynowski, Robert Goodman..... Mandrels

CREDITS

Written by Bob Baker
 Incidental Music by Dudley Simpson
 Special Sound: Dick Mills
 Production Assistant: Carolyn Montagu
 Production Unit Manager: John Nathan-Turner
 Director's Assistant: Monica Rodger
 Assistant Floor Manager: Val McCrimmon
 Studio Lighting: Warwick Fielding
 Studio Sound: Anthony Philpot
 Technical Manager: Terry Brett
 Senior Cameraman: Peter Hider
 Visual Effects Designer: Colin Mapson
 Video Effects: AJ Mitchell
 Vision Mixer: Nigel Finnis
 Videotape Editor: Rod Waldron
 Costume Designer: Rupert Jarvis
 Make-up Artist: Joan Stribling
 Script Editor: Douglas Adams
 Designer: Roger Cann
 Producer: Graham Williams
 Directed by Alan Bromly
 [uncredited: Graham Williams]
 BBC © 1979

Below:

The Doctor and Romana investigate.



Profile

DAVID BRIERLEY

Voice of K9

David Alfred Brierley was born in 1935 in Chesterfield, north Derbyshire.

Enrolled by his mother into singing and tap dancing classes from age three, by 12 he was performing sailor dances with the local Renee Cross School and appearing in Ripley panto *Humpty Dumpty*.

After a national newspaper campaign seeking boy dancers, Brierley auditioned and won a scholarship to the prestigious Sadler's Wells dance academy.

By 14 he had appeared in a BBC ballet play and was an announcer for Radio Luxembourg's child entertainers the Ovaltineys. Yet his promising ballet career was wrecked by injury. After surgery, Sadler's Wells arranged for him to become

Below:
David Brierley was the second voice of K9 from 1979-80.



assistant stage manager at Richmond on the Green Theatre Rep, also playing juvenile character parts such as a village idiot in *The Secret Tent* (1955).

As a playing stage manager at Ventnor, Isle of Wight, shows included *Beside the Seaside* (1955). After appearing in the more demanding *The Sun of York* (1955) at the Royal Court, he returned to lighter rep at Eastbourne in *Seagulls over Sorrento* (1956, Pier Theatre), then in open air summer show *Fun in the Air* (1956, Redoubt Music Garden), where *The Stage* mentioned Brierley; "the red-haired light comedian [who] has a spot on his own, for his singing and tap dancing". Further Rep stints saw him play Mr Whiskers and Jinky in *Noddy in Toyland* (1956/7, Stoll and 1958/9, Victoria Palace).

Small roles in television began with *Saturday Playhouse* entry *My Flesh, My Blood* (aired 29 March 1958). Further single plays followed including *Sunday-Night Theatre: The Caine Mutiny Court Martial* (1958) and several *Plays of the Week*; *For Services Rendered* (1959), *The Younger Generation* (1959), *The Ladies of the Corridor* (1960), *The Girl in the Window* (1960) and *Life with Father* (1961). For *Armchair Theatre* he appeared in *Nest of*



Four (1960) and *Honeymoon Postponed* (1961). He played Ken Barlow's university pal Milo in *Coronation Street* in episodes 6-14 (1960) before appearing in *Emergency – Ward 10* (1960), *Harpers West One* (1961), *Z Cars* (1962), *The Big Pull* (1962), *Probation Officer* (1962), *The Odd Man* (1963), *The Valiant Varneys* (1964), *The Flying Swan* (1965) and *Arthur of the Britons* (1973). He returned to *Coronation Street* in 1972, as Sea Scouts Sub-Lt Arthur Sugden.

Reaching 30, Brierley felt he was missing roles for appearing too young, despite by now being married with children, and looked for radio work.

Possessing a rich, controlled voice, from 1966 he spent six months with the BBC English by Radio Repertory, then two years apiece with BBC Drama Repertory and BBC Schools Repertory. Hundreds of readings, plays and serials included *The Likely Lads* (1967), *Lord Peter Wimsey* (1967), *Paul Temple* (1968), the title role in *Mozart* (1968), *The Day of the Triffids* (1968), *The Hobbit* (1968) and *Steptoe and Son* (1971). Later radio included *Listen with Mother* (1978/9) and *Time for Verse* (1978-85).

Narrations on documentaries and commercial films ranged from Ministry

of Defence films to movie sex comedy *Adventures of a Taxi Driver* (1976).

Though not keen to audition for K9, Brierley was charmed by Graham Williams and old friend Christopher Barry and successfully performed a reading from Beatrix Potter's *The Tale of Peter Rabbit* in K9's voice.

He played K9 for the 1979/80 series of *Doctor Who* only, covering four stories from *The Creature from the Pit* [1979 – see page 52] to the ultimately cancelled *Shada* (1980). He recreated K9 for 1992's VHS release of *Shada*, adding a computer voice for Part One. Unlike predecessor John Leeson, Brierley did not attend *Doctor Who* rehearsals.

Brierley next returned to the theatre, initially with Northampton Rep, though found supporting TV roles in *Frankie Howerd Strikes Again* (1981), *Juliet Bravo* (1983), *One by One* (1985), *The Tripods* (1985) for Christopher Barry, PD James' *Cover Her Face* (1985), *Howards' Way* (1986), *Blind Justice* (1988) and *The Vanishing Man* (1997). His most important TV role was Mr Kemp in shocking nuclear war film *Threads* (1984). He also took his third role in *Coronation Street*, as carpet-fitter Harold (1983).

Later theatre work included the title role in a tour of *An Inspector Calls* (1995), and several productions for director Peter Hall; *The Master Builder* (1995, Theatre Royal, Haymarket), *The School for Wives* (1996/7, Comedy Theatre/Richmond Theatre/Theatre Royal, Bath) and *Amadeus* (1998/9, Old Vic and tour). He later featured in *The Importance of Being Earnest* (2000/1, Theatre Royal, Bath/Savoy, London), while in *Kill Two Birds*, at the Lyric Studio, appeared alongside none other than John Leeson.

Brierley's hobbies were sailing, long-distance running and fell-walking. He died from cancer on 10 June 2008. ■

Left:
David Brierley
in *Threads* in
1984.



THE HORNS OF NIMON

➤ STORY 108

The glory days of the Skonnon Empire are long past, but the Nimon has promised a return to greatness. The Doctor is determined to discover the monstrous truth behind the Nimon's plan.



Introduction

When he was script editor, during the 1977/8 series, Anthony Read had commissioned *Underworld* [1978 – see Volume 28], a serial inspired by Greek mythology. The production had suffered from swingeing budget cuts and, ultimately, it wasn't a huge success. Undeterred, Read decided to base the story he wrote for his successor, Douglas Adams, on another Greek myth.

This time, the source material was Theseus and the Minotaur, presenting the opportunity for some semi-anagrammatic fun: Athens became the planet Aneth, Theseus became a rather unlikely hero called Seth, the Minotaur was reimagined as the Nimon. The power complex on the planet Skonnos was the Labyrinth.

It clearly can't have been such a bad idea to use these elements, as many other

people have drawn inspiration from the tale for other *Doctor Who* stories over the years. In *The Mind Robber* [1968 – see Volume 13] the Second Doctor and his companion Zoe happened upon the Minotaur in the Land of Fiction. The Third Doctor encountered the 'real' Minotaur on a trip to Atlantis in *The Time Monster* [1972 – see Volume 18]. As recently as *The Creature from the Pit* [1979 – see page 52] two stories earlier, the Doctor had recollected helping Theseus navigate the Labyrinth with a ball of string! Much later, the Minotaur would return in yet another form – as an alien creature trapped in a prison disguised as a labyrinthine hotel – in *The God Complex* [2011 – see Volume 69].

The Nimons, however, while visually owing something to the bullish Minotaur, were quite a formidable alien race. They built black holes to travel between planets, exhausting one after another. It's an idea that resurfaced in *Planet of the Dead* [2009 – see Volume 61], where the Stingrays jumped from planet to planet, sucking each one dry before moving on.

Opinion is divided on whether this particular take on Greek mythology was a success. It certainly took the more frivolous excesses of the 1979/80 series to extremes – and in that sense can be regarded as a lot of fun. After all, you might argue that you wouldn't want a *Doctor Who* to take itself too seriously when shamelessly ripping off various myths and legends. And it would be the last, glorious gasp of this kind of chaotic fun before a new producer and new script editor took the series in a different direction [see Volume 32]. ■

Below:

The Minotaur – a distant relative of the Nimons in *The God Complex*.





'THE NIMONS WERE QUITE
A FORMIDABLE ALIEN RACE'

PART ONE

A battleship flies through the void, from the planet Aneth to Skonnos. Its Co-Pilot yearns for the days Skonnos conquered planets. The Pilot assures him this is the last shipment; the Co-Pilot checks on the cargo – seven young Anethans. Attempting a short-cut, the Co-Pilot blows the automatic pilot and the ship spins out of control. The engines explode, killing the Pilot. [1]

The Doctor has immobilised the TARDIS' dematerialisation circuits in order to conduct repairs. But K9 reports that it is moving. Romana realises they are being drawn into a gravitational field.

On Skonnos, Soldeed, the leader of the Skonnos, informs his deputy Sorak that he has spoken with the Nimons. They will give them new ships when the sacrifices from Aneth are delivered. [2]

The TARDIS crashes into the Skonnos battleship. The Doctor extrudes the

defence shield, enabling them to enter the battleship. [3] Inside they find a store of seven hymetusite crystals. Entering the hold, they meet the Anethans, including a young couple, Prince Seth and Teka.

The Doctor theorises that someone is creating a black hole with a gravity beam. The Co-Pilot enters and the Doctor offers to help repair the ship. [4]

Sorak informs Soldeed that the ship from Aneth has disappeared. The Doctor inspects the engines and tells the Co-Pilot he can make them work. Romana suggests they use hymetusite as fuel. Soldeed enters the Nimon power complex.

The Doctor gets the gravitic anomaliser from the TARDIS. Romana connects the anomaliser and power is restored. The Co-Pilot engages the engines. [5] The battleship zooms away, leaving the TARDIS behind.

Soldeed faces the Nimon, a fearsome creature with a bull-like head.

K9 detects an asteroid spinning towards the TARDIS on a collision course... [6]





PART TWO

Romana tries to take command of the battleship but the Co-Pilot orders her into the hold at gunpoint.

The Doctor sets the TARDIS spinning and it is “sliced” out of the gravity whirlpool by the asteroid. [1]

Soldeed assures the Nimon that the battleship will be traced. He leaves the power complex and tells Sorak they must attack Aneth.

Teka confides in Romana that Seth is on a mission to destroy the Nimon. [2]

Sorak tells Soldeed that the battleship has been located; it will dock in two hours.

The battleship lands and the seven Anethans bring in the five remaining crystals of hymetusite. [3] When the Co-Pilot claims to have modified the fuel cells Soldeed realises he is lying and banishes him into the complex, along with Romana and the Anethans. Soldeed then addresses a group of military leaders, saying that

soon the Nimon will enable them to build a Second Skonnos Empire! Romana and the Anethans discover that the power complex is a maze of identical corridors.

The Doctor lands the TARDIS by the entrance of the power complex. He emerges and is captured by guards.

Romana and the Anethans discover the mummified remains of a previous Anethan tribute. [4]

Soldeed questions the Doctor, who informs him that somebody is “building a black hole” on his doorstep. Sorak enters with the Doctor’s gravitic anomaliser. The Doctor grabs it and uses it to deflect the laser beam from Soldeed’s staff, enabling him to escape through the council chamber [5] and into the power complex.

Romana and the Anethans come to the Nimon’s “larder” where previous tributes are kept in suspended animation. The Co-Pilot appears and calls for the Nimon. The Nimon enters. The Co-Pilot claims to have brought the sacrifices. The Nimon kills him, [6] then advances towards Romana...

PART THREE

The Doctor walks in waving a red handkerchief and lures the Nimon into the “larder”. Romana grabs the Co-pilot’s gun and escapes with Seth and Teka. [1] The other Anethans are too scared to run.

Outside, Soldeed and Sorak examine the TARDIS. The Doctor catches up with Romana, Seth and Teka. He tells them that the Nimon is powering a nuclear furnace with the hymetusite crystals. They head deeper into the complex. [2]

The Nimon powers its furnace and stuns the Anethans, placing them in its larder.

The Doctor, Romana, Seth and Teka find a laboratory containing a transmitter. The Doctor tells Seth to stand on guard, and then remembers what the power complex reminds him of – a giant positronic circuit.

They summon K9. He emerges from the TARDIS but Soldeed immobilises him with his staff. [3]

The Doctor realises the transmitter is creating the black hole to use as a gateway to hyperspace. Seth hears the Nimon approaching and tells Teka to warn the Doctor. They all hide as the Nimon prowls about the room adjusting the controls. [4]

Outside, Soldeed and Sorak see the antennae of the complex pulsing with light. Soldeed heads into the complex.

A spherical capsule appears in an adjoining chamber to the laboratory and two more Nimons climb out. They inform the first Nimon that the planet they have just left, Crinoth, is nearly finished. [5]

The three Nimons leave. The Doctor and Romana explain to Seth and Teka that the Nimons are invading by using black holes linked by hyperspatial tunnels.

The Doctor reverses the power – and accidentally sends the capsule back through the hyperspace tunnel with Romana inside it! He starts trying to bring it back when Soldeed walks in and blasts the controls with his staff. He then prepares to blast the Doctor... [6]





PART FOUR

Seth stuns Soldeed, enabling the Doctor to grab Soldeed's staff. Romana emerges from the capsule into the ruins of a power complex. [1]

The Doctor has an idea – he might be able to make the transmitter work using his gravitic anomaliser. Soldeed awakes and runs off to warn the Nimon. Seth and Teka go after him.

Romana is cornered by some Nimons, but rescued by an old man called Sezom. He confesses that he was responsible for bringing the Nimons to Crinoth. [2]

Seth and Teka become separated as the walls of the complex switch position.

In Soldeed's laboratory, Sorak tries to reactivate K9. Teka enters the larder and is overpowered by Soldeed. Soldeed is flabbergasted to see three Nimons. [3]

K9 zaps Sorak as a warning; Sorak puts him on the ground. K9 heads into the complex.

Sezom has modified his staff with a Jasonite crystal, which increases its power. He helps Romana reach a capsule and sacrifices his life to hold off the Nimons.

Two Nimons enter the laboratory and bring the capsule containing Romana to Skonnos. Seth rushes in and Romana throws him the Jasonite crystal. He jams it into the prongs of Soldeed's staff and shoots the Nimons. [4] K9 arrives and helps the Doctor divert the time-space tunnel into the middle of nowhere.

Romana and Seth hurry to the larder where Teka has been placed in the 'deep freeze'. In the grip of madness, Soldeed sets the nuclear furnace to overload. [5] Seth blasts him and helps Romana revive the Anethans. The Doctor runs in and, with K9's help, they find their way out of the maze and take cover as the complex explodes. [6]

Later, the Doctor, Romana and K9 watch from the TARDIS as Crinoth is destroyed and Seth and Teka depart in a ship for Aneth.

Pre-production

Above:
Gaze upon
the Nimon.

In November 1978, after 18 months as script editor on *Doctor Who*, Anthony Read had left the post to return to freelance writing; his work thereafter included *The Omega Factor* for BBC Scotland. On leaving *Doctor Who*, he had felt that it was unethical to commission himself for a story. He had, however, maintained his links with the series' production office, and was soon discussing with them a storyline based – much as his first serial, *Underworld* [1978 – see Volume 28] had been – on a classic tale from folklore and mythology. (In a similar vein, Read had earlier instigated a scuppered storyline in which the Doctor

met Robin Hood, only to find that the legends were wrong and that Robin was the villain of the piece.)

After producing *The Lotus Eaters*, a BBC2 thriller/drama series set on the island of Crete, Read became fascinated by the ancient legends of Crete, Knossos and Minos. One tale which he felt could be reworked very easily into a science-fiction adventure was the story of the Minotaur at the centre of the labyrinth – with the labyrinth becoming a printed circuit board. The Minotaur had featured twice previously in *Doctor Who*: as a fictional character conjured up during *The Mind Robber* [1968 – see Volume 13], and as a creature created by Kronos the

Chronovore in *The Time Monster* [1972 – see Volume 18]. (Amusingly, *The Creature from the Pit*, the first script into production for the 1979/80 series, had begun with the Doctor telling how he had once helped Theseus and Ariadne escape the Labyrinth.) In terms of true science, Read had also become interested in the concept of travelling vast distances across space by means of black holes or wormholes.

Revised storylines

Read discussed his ideas with producer Graham Williams and script editor Douglas Adams. Although both were reluctant to use writers familiar to the show, they were having great difficulty in finding suitable scripts. *Errinella*, a medieval storyline by director Pennant Roberts, was felt to be becoming rather too whimsical. Former producer Philip Hinchcliffe's *Valley of the Lost* had since been rejected, and *The Doomsday Project*, commissioned from Adams' one-time colleague John Lloyd in February 1979, had undergone a number of rewrites. Lloyd was busy producing *Not the Nine O'Clock News*, and planned further

rewriting by Allan Prior (like Williams, a *Z Cars* alumnus) seems never to have started. (Both *Errinella* and *The Doomsday Project* appeared on the BBC Classified Drama lists of Friday 29 June 1979, alongside a story by Alan Drury also commissioned in February 1979.)

After discussions with the production office, Read produced a revised storyline, entitled *The Horns of Nimon* which was delivered on Wednesday 28 February. He was keen to write strongly for the character of Romana, taking some of the burden off Tom Baker in his role as the Doctor. In the narrative, the TARDIS came across an area of wrecked spaceships and small asteroids near a black hole, and the Doctor cannibalised these other ships to repair the stricken ship from Skonnos. It was Seth, the leader of the Aneth victims, who started the ship too soon and departed for Skonnos with Romana on board. On Skonnos, Romana was mistaken for one of the victims and forced to enter the labyrinth known as the Complexity. The fundamental narrative was then very similar to the finished serial, although Romana was captured by the Nimon and was to be frozen along with Seth's group. She was rescued by the Doctor, whose manipulation of the Nimon's controls forced her through a transference tunnel. Leaving Seth and K9 to unfreeze the others, he too travelled along the space/time tunnel to Crinoth where he rescued Romana and encountered Soldeed's elderly counterpart.

Director Kenny McBain was booked on Friday 2 March to direct the planned

Connections: Classical names

▶ The Anethans are named for the Athenians of Greek mythology. The Athenians were taken to Crete by King Minos of Knossos (Skonnos) as sacrifices to the Minotaur, a half-bull, half-man that formed the inspiration for the Nimon. Theseus was sent with the last group of Athenian sacrifices to slay the Minotaur – Theseus becoming Seth in the *The Horns of Nimon*.



Left: The horns of a dilemma for the Doctor and Romana.



Connections: Superior sonic

▶ Romana uses her own sonic screwdriver, a variation on the Doctor's famous gadget. Romana had first used the device in *City of Death* [1979 – see page 6], but its name was finally confirmed in *The Horns of Nimon*.



serial from Monday 16 July to Friday 9 November 1979. McBain was a Scot, a former theatre director who had worked extensively with the Prospect Theatre Company before moving into television in 1978 with the play *Late Night Audience* and editions of the BBC1 drama *A Family Affair* and an edition of BBC Scotland's paranormal drama *The Omega Factor*.

On Friday 23 March, as shooting got underway on the new series of *Doctor Who*, Adams commissioned Read to write a four-part story; his target delivery date was Monday 30 April. At this point, Adams wrote a memo to Graeme MacDonald, head of serials, to explain why familiar writers – David Fisher, Terry Nation, Bob Baker and Anthony Read – were getting the commissions; after spending a lot of time with several new writers, none had returned suitable scripts and, as a last resort, he had been compelled to fall back on tried-and-tested authors.

Read's four scripts were delivered on Friday 4 May and formally accepted on Monday 11 June. The writer had distorted several names from Cretan myth: Theseus became young hero Seth; the city of Athens became the planet of Aneth; the palace of Knossos begat the planet Skonnos; Corinth became the doomed world Crinoth; 'Minotaur' was truncated and corrupted to form 'Nimon'; and the name of the inventor Daedalus was reversed and simplified to become 'Soldeed'. The labyrinth in which the Nimon lived was envisaged by Read as a giant printed circuit, the channels inside changing constantly (an aspect which he would later feel was not stressed enough in the completed serial). At the end of

Part Four, Seth resolved to paint his spaceship white before setting off for Aneth, thus retaining the myth of Theseus' sails. Read's tongue-in-cheek script assumed that much of the story's menace would be achieved by others concerned with its production; Williams, however, felt it was one of the series' weaker storylines, and decided to bury it in the fifth slot before the climactic *Shada*.

Some location filming had been allocated for the serial, and it has been suggested that this would have been shot at night. The most likely material for this would have been the exterior scenes of the entrance to the Nimon's power complex on Skonnos, or perhaps those set in the ruins of Crinoth. However, the series' first three serials had cost rather more than anticipated and, to ensure that enough money was left to make *Shada*, both *The Horns of Nimon* and its predecessor *Nightmare of Eden* [1979 – see page 88] lost nearly all their filming allocations and would have to be made almost entirely in studio. This decision was made by Monday 25 June. Read's scripts still called for various filmed special effects: the model work of the TARDIS, the Skonnian

Right:
Soldeed,
servant of
the Nimon.





spaceship *Tor Three*, the asteroids and Part One's 'spacewalk' sequence, for example. These were promptly abandoned; Williams also required the serial to be made with basic sets, few visual effects and a minimal demand on costume and make-up.

Skonnian spaceship

Helpfully, Read's Part Four script indicated how the serial's limited budget might be stretched: 'The Crinoth Complex is identical in structure to the Nimon Complex, and is intended to be the same sets redressed or simply broken down... although there should seem to be hordes of Nimons, on both Skonnos and Crinoth, we never see more than three at one time, and only two of these are required to speak. They are, of course, a cloned species and therefore all completely identical...' Nimon 3 acquired dialogue at a later stage.

Rewrites on Read's scripts began in August; changes were made to Parts Two to Four on Wednesday 1 August and to the

first episode the day after. The natives of Skonnos were originally called Skonnians instead of Skonnans, and the pilot was noted as sporting a helmet which 'bears the insignia of the horns of Nimon'. The Skonnian spaceship – named *Tor Three* in a scene where the Co-Pilot radioed Skonnos control – was described as having 'the look of a battleship which has seen better days'. Read suggested that the spaceship's two holds might be the same set redressed, and his script did not include the Co-Pilot's "weakling scum!" lines. Teka was described as 'an attractive dark creature with big eyes', while Seth was envisaged as 'dark-haired and olive-skinned'. The author also indicated that the hymetusite containers in the hold should be marked with the horns symbol "and also with a symbol (not the standard Earth one) warning of radio-activity". The hymetusite itself was indicated as being 'a piece of crystalline rock, a single

Above:

The Doctor, Teka and Seth have a plan.

Connections: Soldeed

► The name of villain Soldeed is a derivation of Daedalus, who designed the labyrinth of Knossos for the evil King Minos in the Minotaur myth.



hexagonal cylinder, like part of a very large pencil'. The co-pilot's weapon was described as 'a two-pronged blaster'.

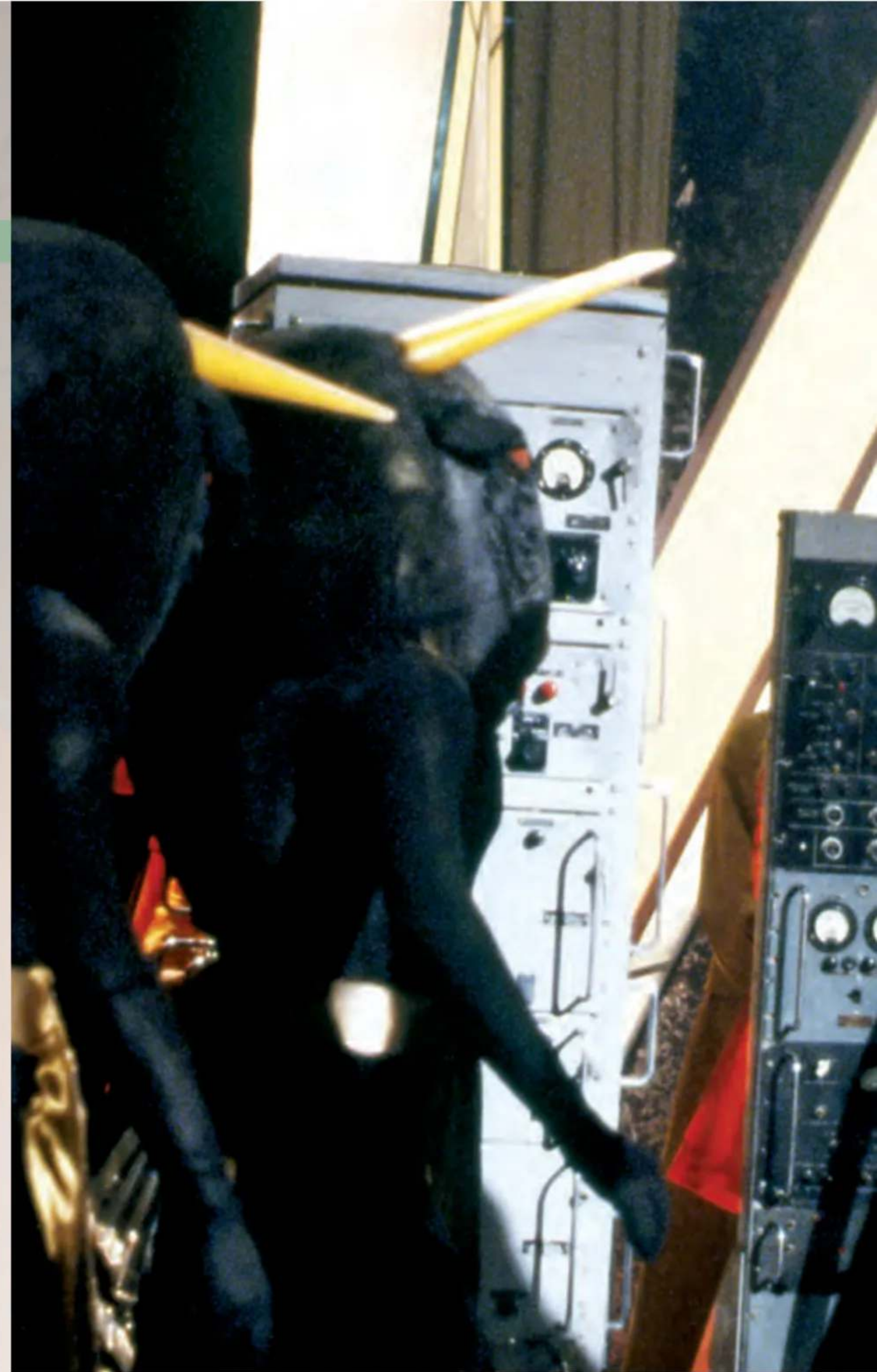
In the original opening TARDIS scene, the Doctor was at work on the console and asked K9 to give the circuits a little nudge with his probe. Romana, with only her feet in shot, was heard scoffing at this unscientific method; the camera would then track up to show that 'she is wearing a witch doctor mask and robe, and is holding a spear' which, it transpired, the Doctor had once won. He relates how, many years previously, he and a witch doctor were playing bones in the Congo. The Doctor had just acquired the outfit when there was a great commotion; an American staggered in to say, "Doctor Livingstone, I presume?" Continued the Doctor: "So I said, 'which doctor?' and he said..." The anecdote was cut short by K9 who has been trying to warn his master that the TARDIS was moving. When the Doctor linked the forcefield to the Skonnian ship, Romana asked for a red carpet and was told not to be ostentatious. As the Doctor's party left the TARDIS via the forcefield, Romana told K9, "Come on, we're going space walkies." Romana's criticism of the TARDIS on the Skonnian spaceship irritated the Doctor who told her, "That's enough of that if you don't want to walk home." Romana had made a sonic screwdriver of her own which was "obviously a superior one".

Right:
Reunion of
the Nimons.

Connections: Mountainous name

► The name 'hymetusite' was derived by writer Anthony Read from Mount Hymettus, a mountain near

Athens, Greece. It is an area famed for its honey.



was 'in his early thirties, handsome, ruthless. His costume has a military air to it, but it is more a futuristic extrapolation of a Greek soldier than a modern soldier.' Soldeed was to be dressed more splendidly: 'He combines the roles of Commander in Chief with Chief Priest,' wrote Read. 'He carries a staff... topped with stylised horns which match the symbols on the complex... He and Hitler would have played golf together. He would have cheated.' The Nimonic complex itself was described as 'a vast low building dominated by a huge pair of stylised horns soaring into the sky like twin spires on a gothic cathedral'. The Nimonic, which appeared at the end of Part One was envisaged as 'a terrifying creature, with huge powerful shoulders and a great glistening head like a huge mechanical bull. Two long pointed horns curve from either side of the beady eyes.'

In the script for Part Two, Teka originally told Romana that Seth was their prince





and that he had defeated many of their enemies already. She also said that Skonnan ships were black (later changed to grey) and that they would paint their ship white on their triumphant return. After the ship's arrival on Skonnos, Seth would have tried to proclaim himself Prince of Aneth to Soldeed. The Doctor's dialogue when he met Soldeed was far more flippant – “Good heavens, we are feeling ignorant today aren't we?” – and he referred to Romana as his “assistant” (later changed to “friend”).

In Part Three, the Doctor taunted the Nimon with the line, “Come on Nimon, let's see some action” – and it was Seth, not Romana, who got the Co-pilot's blaster; later, the Doctor would be disappointed by Romana's attitude to his revelation that the complex's corridors form a giant positronic circuit. In this draft, K9 made straight for the complex after leaving the TARDIS, and Soldeed threatened to feed the cowardly guards to the Nimon. The

transmat pad and capsule were described, respectively, as ‘a bare cylindrical space with metallic walls’ and ‘a metallic cylinder’. Seth and Teka's “don't know” routine was inserted at a later date.

Also later modified was Romana's initial scene with Sezom: Romana thought Sezom was Soldeed, and the old man commented that he could not recall when somebody was last kind to him. The dialogue between the three Nimons on Crinoth about the final contingency plan was later, as was the dialogue between Soldeed and Romana in the ‘larder’.

Connections: End of the tunnel

► *The Horns of Nimon* Part Four marks the final use of the by-now familiar ‘time tunnel’ opening and closing sequences that had been used since Tom Baker's début serial *Robot* [1974/5 – see Volume 22]. A variation had appeared a year earlier for Jon Pertwee's final series as the Doctor in 1973/4.



Set and costume design

A further set of rewrites were made on Wednesday 22 August. Changes to Part One comprised adjustments to the initial TARDIS scene, trimming some of the Doctor's dialogue in the hold, and removing reference to the great doors to the power complex swinging open (this would now be achieved in a cheaper manner). The rewrites to Part Three added some material from the Doctor about black holes, and altered the scene between Soldeed and Sorak in the lab. Anthony Read was unhappy with some of the rewrites made by Douglas Adams to his original scripts.

Joining McBain's team was set designer Graeme Story; with much experience in light entertainment, Story was making his *Doctor Who* début. Costume designer June Hudson had first worked on *The Ribos Operation* [1978 – see Volume 28] and had handled alternate stories

Connections: Crinoth

Continuing a theme, writer Anthony Read derived the name Crinoth from that of Corinth, a once-powerful city state that was destroyed by an earthquake in 1858.

Corinth's modern equivalent was soon built nearby.



during the 1979/80 series. Make-up supervisor Christine Walmsley-Cotham worked on *The Ribos Operation*, too; visual effects supervisor Peter Pegrum, meanwhile, had previously handled *Horror of Fang Rock* [1977 – see Volume 27] and been an assistant on earlier serials such as *The Time Monster*. To save money, Pegrum indicated that all the required modelwork for the serial could be achieved

quickly and cheaply on videotape during the studio sessions rather than on film. However, the explosion of the power complex was shot on film at Ealing on an unknown date.

Nightmare of Eden completed its problematical recording at the end of August, by which time Williams had decided to leave as *Doctor Who*'s producer. To announce the new series' transmission from Saturday 1 September, the show's two stars, Tom Baker and Lalla Ward, were present – alongside a few Daleks – at a publicity session on Thursday 30 August. At this point, Baker and Ward were

Below:

The Co-Pilot wants Skonnos to be great again.



romantically involved with each other and living together.

On Friday 14 September, rehearsals began for *The Horns of Nimon* at the BBC Acton rehearsal facility. A number of guest artists had been considered for the serial, including Allan Surtees, Fernand Monast, Derek Holt, Davina Weerwilleltz and Marella Oppenheim (all of whom auditioned). John Welsh and Richard Vernon had been considered as Sezom. The main guest star was Graham Crowden, a Scots actor who had turned down then producer Barry Letts' offer to play the Doctor in 1973. Crowden was an old friend of Tom Baker's as the two had worked together at the National Theatre (where Baker had been Crowden's understudy in 1967) and they enjoyed being together immensely. Crowden joined Baker and Ward on a trip to the Leicester Square Odeon to watch the new science-fiction movie *Alien* which had opened on Thursday 6 September. Baker was unimpressed with the film and commented to his friends of the crew of the *Nostromo*: "Why don't they all just go down to the hold and bore the alien to death?"

Playing the Co-Pilot was Malcolm Terris, who had played Etnin in *The Dominators* [1968 – see Volume 12] and was formerly a regular in *When the Boat Comes In*. Meanwhile, Janet Ellis, cast as Teka, was a presenter of children's series *Jigsaw*. Lalla Ward had met Kenny McBain before when she was working in Glasgow and enjoyed working with him.

Friday 21 saw the issuing of the Drama Early Warning Synopsis for the serial, while the following day, Baker donned his Doctor's costume and posed with TARDIS and K9 props for a photo session for Denis Alan Print. These photographs would form a series of posters and greetings cards aimed at the juvenile market. ■



Production

The first recording block took place between Monday 24 and Wednesday 26 September in Studio TC3 at Television Centre; recording took place between 7.30pm and 10pm.

The first scenes recorded were those set at the entrance to the Nimon complex on Skonnos. This set used blue drapes hung across the entrance; a Colour Separation Overlay (CSO) effect could therefore be used. Normally, a metallic grey was keyed into the motionless strips, but when a person entered or left, a vivid red was keyed in, giving a 'wall of flame' effect. Many of the Skonnan sets, including the spaceship, used stock machinery and equipment; set elements included mailbox racks and forklift truck pallets. The costumes worn by the guards were black satin stretched over foam to pad them out. Romana was given a bright red riding outfit; Lalla Ward felt it might help to anger the bullish Nimons.

The TARDIS prop materialised in Part Two by means of a roll-back-and-mix technique; it retained both the rotating blue police light fitted for *Nightmare of Eden* and faint chalk marks on its door from the Denis Alan Print photo session held on Friday 21. The Skonnan guards' rifles and co-pilot's blaster were all working props, firing a single flash charge. A cutaway shot of Soldeed and Sorak was recorded to be placed onto the TARDIS scanner in Part Three, and recording breaks allowed K9 to emerge from the TARDIS. When shot at by the guards, a purple image from a spark generator was inlaid over K9. A red light flashed on and off on the set for those scenes in Part Three when the complex became active.

On Tuesday 25, the standard working pattern of morning rehearsals and then rehearse/record between 2.30pm and 5.15pm then 7.30pm to 10pm was established. Recording continued in the Skonnan council chamber seen in Parts

Above:
Soldeed gets
the point.

Two and Three; when Soldeed addressed the Skonnan Lords, it was planned to record the scene twice from two angles, with a replay of the sound from the first take for continuity. The next scene led into Soldeed's laboratory, a set that used CSO windows to key in the power complex model.

Recorded next was the Part Two sequence in which the Doctor meets and escapes Soldeed. Following this, the remaining scenes in Soldeed's laboratory were recorded, again with red light playing over the set. The schedule meant that the Skonnan extras would no longer be needed, and nor would Michael Osborne, playing Sorak.

The second day was the first devoted to the Nimon complex. For the Nimon costumes, Kenny McBain and June Hudson attempted to lose the man-in-a-suit image; consequently, Hudson's first designs bore very gangly arms and legs. One of McBain's ideas was to hire movement artists to play the creatures. Hudson worked with freelancer Roger Oldhamstead who constructed the three Nimons heads from an expensive material purchased from Zeta, a German company.

This was stretched until it looked black and sweaty, like a bull's hide. The torso was a padded frame widening the shoulders and chest, and the head was meant to give the impression of a mask concealing something else (suggesting perhaps a head too hideous to be seen). Originally the head bore transparent glass eyes, but McBain asked for these to be changed. The Nimons' 'hooves' were sandals with 12-inch lift soles. Their voices

were provided by Clifford Norgate, whose tones were heavily modulated.

Work started on the complex scenes with the 'dining area' used in the Part Two scene where Romana's party finds the husk of the dead Anethan youth; a prop was rigged to collapse at Ellis' touch. Cameras then moved to cover the adjacent 'larder' set for Part Two's cliffhanger. For this set, a section of 12 transparent plastic pallets moulded into a human form had been erected and filled by extras and dummies in Anethan costume. (During his death scene, Malcolm Terris' trousers split in full view of the camera.)

A second take of Part Two's cliffhanger was shot for the reprise at the beginning of Part Three. During the subsequent scene, wherein the Doctor incites the Nimon to fire at his own equipment, there was a recording break to rig a flash charge by the larder's storage bay. After the scene in which the Nimon stuns the first Anethan youth, the next scenes to be recorded were those of the nuclear furnace throbbing with power in Part Four. As these were

Right:

The Doctor and co discover the Nimons' transmat capsule.

Connections: White ship

For their return home, the Doctor reminds the Anethans to paint their ship white. This references the ending to the Minotaur myth as Theseus forgot his promise to fly a white sail if he had succeeded in slaying the Minotaur, leading to his father tragically taking his own life.





recorded out of sequence, there was no sign of Soldeed, who had supposedly died earlier and been left by the furnace. These inserts allowed the Anethan extras to enter the pallets for the next Part Three larder scene.

Recording continued in the dining room and adjoining corridor for the Part Four scene where Teka finds the Co-Pilot's corpse on the slab and her subsequent capture by Soldeed. This was followed by shots of Soldeed sending the furnace critical in Part Four. In this, his character's death scene, Crowden wanted to insert the line, "I have caught an everlasting cold," from John Webster's 1612 play *The White Devil* at the suggestion of Tom Baker; McBain, however, ordered this cut, citing Crowden's alleged overacting. Crowden believed the take to be a rehearsal and started laughing during Soldeed's demise.

Recording moved into the corridors, starting with Romana and the Anethans' entry into the complex in Part Two. This scene was recorded twice with the walls in different configurations, and edited together to give the impression that the walls had moved. This was followed by a similar scene with the Co-Pilot, this time using a recording pause to reposition Terris. The next scenes were of the Doctor's party fleeing the corridors in Part Four; a roll-back-and-mix effect was used

across a split screen to allow the group to appear to pass through the wall. Scenes of Soldeed in the corridors in Parts One and Three were recorded next, plus other scenes of Romana, Teka and Seth, the Nimons and the Doctor wandering in the corridors during Part Three.

For the scene in which the Doctor enters the corridors in Part Two, carefully arranged camera movements allowed a single shot to be recorded of the Doctor placing paper stars on the wall, moving on and then returning to find his marker gone; the stars were removed by a stagehand while the camera focused elsewhere. More of Soldeed in the corridors during Part Three followed, and then the scene where the Doctor meets up with Romana, Teka and Seth. The day ended with a Part Four shot of the Nimons in the corridors.

Nimon transmat capsule

A photocall was held on Wednesday 26; shots centred on the show's stars, plus Crowden and the three Nimons. Part Four's recording resumed with scenes showing the Nimons, Seth and Teka in the corridors. Recording then switched to scenes set in the central chamber and the corridor outside. All three Nimons appeared this day; Clifford Norgate's voice was modulated differently for each creature. Roll-back-and-mix was used for the appearance of the Nimon transmat capsule amid a cloud of smoke; this egg-shaped capsule had been constructed by Graeme Story's design assistant Rorie Mitchell rather than visual effects. This effect proved time intensive, and most of the capsule's subsequent jaunts were

Connections: Former fashion

► The Doctor's cloak that he is seen to wear in *The Talons of Weng-Chiang* [1977 - see Volume 26] hangs on the hatstand in the TARDIS scenes.



Left:

Romana is on the hunt for the truth about the Nimon.

THE HORNS OF NIMON

STORY 108

Connections: Good boy!

► Continuity is maintained with *The Pirate Planet* [1978 – see Volume 29] through K9's ability to track the positions of individuals by their 'psychospore'.



not shown on camera, the capsule instead being moved into position during recording breaks. Sections of equipment were rigged to explode with flash charges when Soldeed fired at them during Part Three, and a new version of Part Three's cliffhanger was recorded for the Part Four reprise.

Joining the cast for the second block was John Bailey as Sezom. Bailey had appeared in *Doctor Who* before, as the Commander in *The Sensorites: A Desperate Venture* [1964 – see Volume 3] and as Edward Waterfield in *The Evil of the Daleks* [1967 – see Volume 10]; he had also worked with McBain at the Prospect Theatre Company.

Rehearsals for *The Horns of Nimon* began on Friday 28 September for the second studio recording, again at the BBC Rehearsal Rooms at Acton.

Model sequences

The second studio block ran from Sunday 7 to Tuesday 9 October, with afternoon and evening recording on all three days in Studio TC6 at Television Centre. Work began with the model sequences for the serial; Peter Pegrum supervised these from the gallery while his assistants George Reed, Dave Barton and Simon McDonald worked on the studio floor under Reed's direction.

The model sequences involving the Skonnan spaceship, the TARDIS and the asteroids seen in Part One were recorded with the models stationary on CSO backgrounds; cameras zoomed in and out on these to give the illusion of motion. Some of these were shots that would later be added to the TARDIS scanner screen. An enlarged section of the Skonnan ship



was also built, complete with opening airlock hatch. Chromakey was used to project the TARDIS' door defence shield down to the airlock; the regular cast members were later laid into the shot. Further shots using five pieces of space debris were recorded, the camera moving to show these drifting from the Skonnan ship to the TARDIS. CSO was used to show the ship leaving the stricken TARDIS behind. In the most complex shot – seen at the start of Part Two – one camera zoomed in on a rotating asteroid model; another was set to 'bounce' the spinning TARDIS model off the asteroid prop. Several other model shots were due to be recorded, but pressures of time saw these incorporated into the live-action recording for the rest of the block.

The remainder of the day was spent on the Skonnan spaceship scenes. These started with the first five flight deck sequences involving Bob Hornery as the Pilot, and involved the detonation of flash and smoke charges under the consoles.

Right:

Tributes for the Nimon.



On Monday 8, the remaining spaceship scenes were recorded, followed immediately by the Part Four scenes set at the central chamber and shuttle port on Crinoth. Again, the transmat capsule arrived surrounded in smoke; only once was its arrival achieved by roll-back-and-mix.

Recording on the final day, Tuesday 9, commenced with all the TARDIS scenes, starting with two Part Three sequences involving K9. The standard TARDIS set was heavily modified for use in this serial: much of the main console was stripped down and the glass cylinder around the

central column was removed. Flash charges were fitted to the console to achieve the effect of the defence shields blowing up in Part One, and again when the Doctor attempts to operate the ship without the gravitic anomaliser in place in Part Two. A few shots of the TARDIS scanner blank bar a CSO screen were recorded to allow images to be dropped in later, but some model shots seen on the scanner – showing the Skonnan ship, the asteroid, the power complex and Crinoth exploding – were performed as live. Unfortunately, one section of wall roundels was erected back-to-front.

The destruction of the TARDIS' defence shields would cause K9's head to turn round the wrong way; Baker twisted back the neck of a lightweight K9 dummy. For the shots of the TARDIS being struck by the asteroid, a revolving camera lens was used to superimpose a rotating image of the control room onto the action, after which Baker was seen to right the overturned K9 dummy. The final scenes to be recorded were those set in Crinoth's larder and corridor; these required Ward, Bailey and the three Nimons. During production, Janet Ellis got talking to Peter Pegrum about potential work for her father, a former soldier; Pegrum told her that there was a vacancy for which he could apply for... and in later years Mike Ellis would find himself working on *Doctor Who*. ■

PRODUCTION

Unknown Ealing Film Studios:
Model explosion

Mon 24 Sep 79 Television Centre
Studio 3: Entrance to Nimon's Complex
on Skonnos, Soldeed's Laboratory and
Corridor, Skonnon Council Chamber

Tue 25 Sep 79 Television Centre Studio

3: Nimon Complex – Larder/Corridors

Wed 26 Sep 79 Television Centre Studio
3: Nimon Complex – Central Chambers,
Model sequences

Sun 7 Oct 79 Television Centre Studio
6: Model sequences, Flight Deck of
Spaceship, Hold (2), Hold (1), Spaceship
Companionway for Part One

Mon 8 Oct 79 Television Centre
Studio 6: Flight Deck of Spaceship, Hold
(2), Hold (1), Spaceship Companionway
for Parts One and Two, Crinoth Complex –
Central Chamber/Shuttle Point

Tue 9 Oct 79 Television Centre
Studio 6: TARDIS, Crinoth Complex –
Larder, Corridor

Post-production

The gallery-only day to add electronic effects to previously shot scenes was held in Studio TC8 from 11am to 10pm on Monday 15 October. Scenes on *Tor Three* were slowed down to convey the impression of gravity increasing aboard the ship. Also added at this point were the 'corridor' connecting the TARDIS and *Tor Three*, the green beam from both the Skonnan guards' rifles and the Co-Pilot's blaster, the red ray from the Jasonite staff, K9's red stunning and soldering beam, both the orange ray from Soldeed's staff and the yellow halo it produced over the immobilised K9, and the red and yellow rings emanating from the Nimons' horns. In the last few scenes of Part Four, building up to the explosion of the Power Complex, a red overlay was switched on and off over the main picture. A red outline of the Nimons' oval capsule was placed over its materialisation on a couple of occasions.

Editing was scheduled to take place on Friday 26, Monday 29, Wednesday 31 October and Friday 2 November. For timing reasons, several brief scenes were edited out of Part One, although the episode still overran. The first of these was a model shot of the Skonnan craft veering out of control, followed by a scene of the Co-Pilot using the radio to contact Skonnos control. After this came a scene set in the hold in which Seth tried to see through the door; worried, Teka feared that the Skonnans would attack Aneth. A further scene in the hold in which the trapped Anethans feared that the crew was dead was also excised, and the end of the



Right:

The Nimon awaits the tribute...

scene in the TARDIS in which the Doctor asks K9 about the Skonnan Empire's downfall in a civil war was trimmed. In this scene, the Doctor asked K9 to define "civil". The robot replied: "Civil – polite, courteous, humane." "That's what I thought," said the Doctor. "Whoever invented the phrase 'civil war' needs his head examining."

Another scene removed was set in the spaceship companionway and showed Romana finding the Co-Pilot forcing the Anethans to carry the hymetusite, commenting that the Doctor asked him to bring the crystals. "Me? I'm a Skonnan, not a porter," he replied. "I see, and if you're a Skonnan the universe owes you a living, is that right?" retorted Romana. "So the Nimon has promised us," replied the Co-Pilot. Also dropped were model shots of the Doctor returning to the TARDIS and the airlock sealing, plus the Doctor telling K9 that they would soon be on their way. The end of a scene in which an irate Romana

asked the Anethans, “What kind of idiots are you?” was also dropped.

Part Two lost several scenes to attain its maximum running time of 25 minutes. A scene of the Co-Pilot shoving Romana in the hold with the Anethans was cut, as was the end of the subsequent scene in the TARDIS where K9 asked the Doctor for a definition of a “slow bowler” (the Doctor’s explanation failed to make the robot understand the significance). Exclaimed the Doctor, “Significance? It’s cricket. That’s how significant it is,” and told “tinhead” to carry on analysing the damage to the TARDIS. Similarly, the first scene between Soldeed and the Nimon was curtailed: the Nimon told Soldeed not to believe he could have something for nothing and demanded all the tributes. “Anything less than payment in full,” ruminated the Nimon, “is nothing.” A shot of a grim Soldeed returning through the complex was dropped, as was a later shot of the Doctor hearing the Nimon roar in the corridors.

Comic sound effects

Part Three underran significantly even after a very long reprise from Part Two had been grafted onto it. When it was discovered that Part Four still ran to 26’45” on Friday 16 November, permission was sought to allocate the episode a 30-minute slot rather than cut it any further; it was thought that the narrative flow would be upset by timing cuts.

Just under 30 minutes of incidental music was produced for the serial; composer Dudley Simpson incorporated elements of his theme for Baker’s Doctor during the escape from the power complex in Part Four and portions of Felix Mendelssohn’s 1842 work *Wedding*

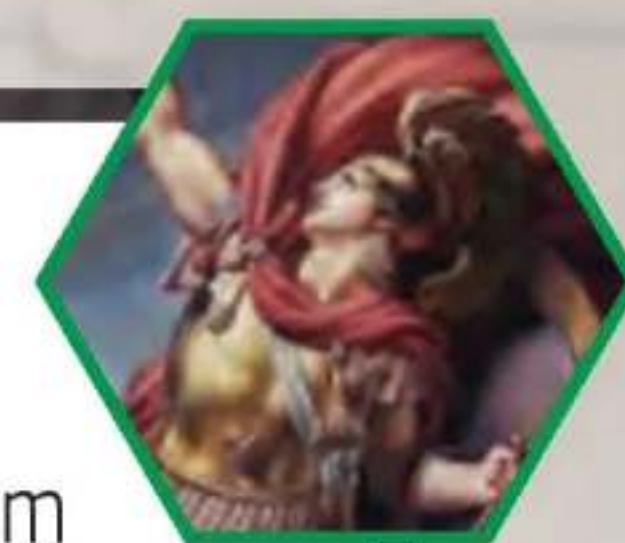
March in C major (from *A Midsummer Night’s Dream*) during dialogue about lovers Seth and Teka. Music recording took place at Lime Grove Music Studio and was originally scheduled for Friday 2 November (for Part One), Saturday 10 November (Parts Two and Three) and Wednesday 14 November (Part Four); eventually the incidental score was recorded on Saturday 10 November and Friday 14 December. Dudley Simpson conducted seven musicians; this was not a happy assignment as he did not get on well with Kenny McBain.

The Radiophonic Workshop’s Dick Mills – who had been assigned to the serial in July – dubbed a barrage of comic sound effects over the explosion of the TARDIS console during Part Two; Mills argued that the explosion scene was silly enough already to get away with it.

On Friday 16 November, designer Graeme Story apologised to Graham Williams over the use of some set elements from the serial on *Multi-Coloured Swap Shop*. Story had loaned the items to a colleague assuming that they would be redressed and used in a different way. ■

Connections: Golden hero

▶ Jasonite derives from Greek mythological hero Jason, who went on a quest to find the Golden Fleece (the basis of the serial *Underworld* [1978 – see Volume 28]).



Left:
The Doctor
has his doubts.



Publicity

Right:

The Doctor arrives on Skonnos.

With recording on *The Horns of Nimon* completed, Tom Baker set off on a promotional tour for *Doctor Who Weekly*, a new comic created by Marvel Comics' Dez Skinn after discussions with Graham Williams at the 1979 World Science Fiction Convention. The tour began on Wednesday 10 October in Baker's home city of Liverpool; this was covered by the *Daily Star* newspaper on Saturday 13 October in a piece entitled *Traveller Tom Returns to Find His Roots*. Further stops were made in Manchester and Leeds. On Thursday 11 Baker visited Birmingham and Wolverhampton, signing further copies of the first issue and also making a promotional appearance on television's *Midlands Today*. The tour concluded in London on Friday 12.

Below:

"Lord Nimon!"



The promotional material for the serial was issued on Wednesday 14 November; the selling points for the serial were the futuristic sets and costumes and guest-star Graham Crowden.

Donning her costume from *Destiny of the Daleks* [1979 – see Volume 30], Lalla Ward joined Noel Edmonds as a Star Swap guest on *Multi-Coloured Swap Shop* on Saturday 29 December, discussing the series with the young viewers on the phones and giving away various merchandise for the show. Clips were shown from *Destiny of the Daleks* and the end of the previous week's opening episode of *The Horns of Nimon*. This also allowed *Radio Times* to promote both *Multi-Coloured Swap Shop* and Part Two of *The Horns of Nimon* with a photo of Ward in her *Destiny of the Daleks* outfit from the August photocall.

Broadcast

- ▶ With just six million viewers, Part One of *The Horns of Nimon* won the series' smallest audience since Episode Five of *The Time Monster* in 1972. However, the audience rose steadily to over 10 million by Part Four, placing it in the Top 30.
- ▶ With *Shada* uncompleted, the 1979/80 series finished prematurely on Saturday 12 March 1980. Replacing *Doctor Who* the following weekend were further episodes of the American fantasy adventure superhero series *Wonder Woman*.
- ▶ The serial was sold abroad to various countries. In Australia, it arrived in March 1980 and was passed uncut for screening with a G rating. It was also seen in the United Arab Emirates, New Zealand and North America where it was also seen as a TV Movie of one hour 34 minutes' duration. Gibraltar broadcast *The Horns of Nimon* in spring 1982, followed by Brunei, Swaziland and Canada, which broadcast the serial in January 1983. When the serial was reissued for overseas sale in the mid-1980s it was broadcast in Saudi Arabia in 1986 and Greece in 1991.



Left:

The ill-fated Pilot.

- ▶ *The Horns of Nimon* was broadcast on Saturday 20 November 1993 by UK Gold as part of its special 30th Anniversary weekend; it was subsequently screened in episodic and compilation forms from May 1994. BBC Prime screened the story in February/March 2000.
- ▶ *The Horns of Nimon* was Anthony Read's final work on *Doctor Who*, and he was disappointed to find that it had been 'camped up' somewhat during production. With the subsequent cancellation of series finale *Shada*, this also marked the final *Doctor Who* work of both Douglas Adams and Graham Williams.

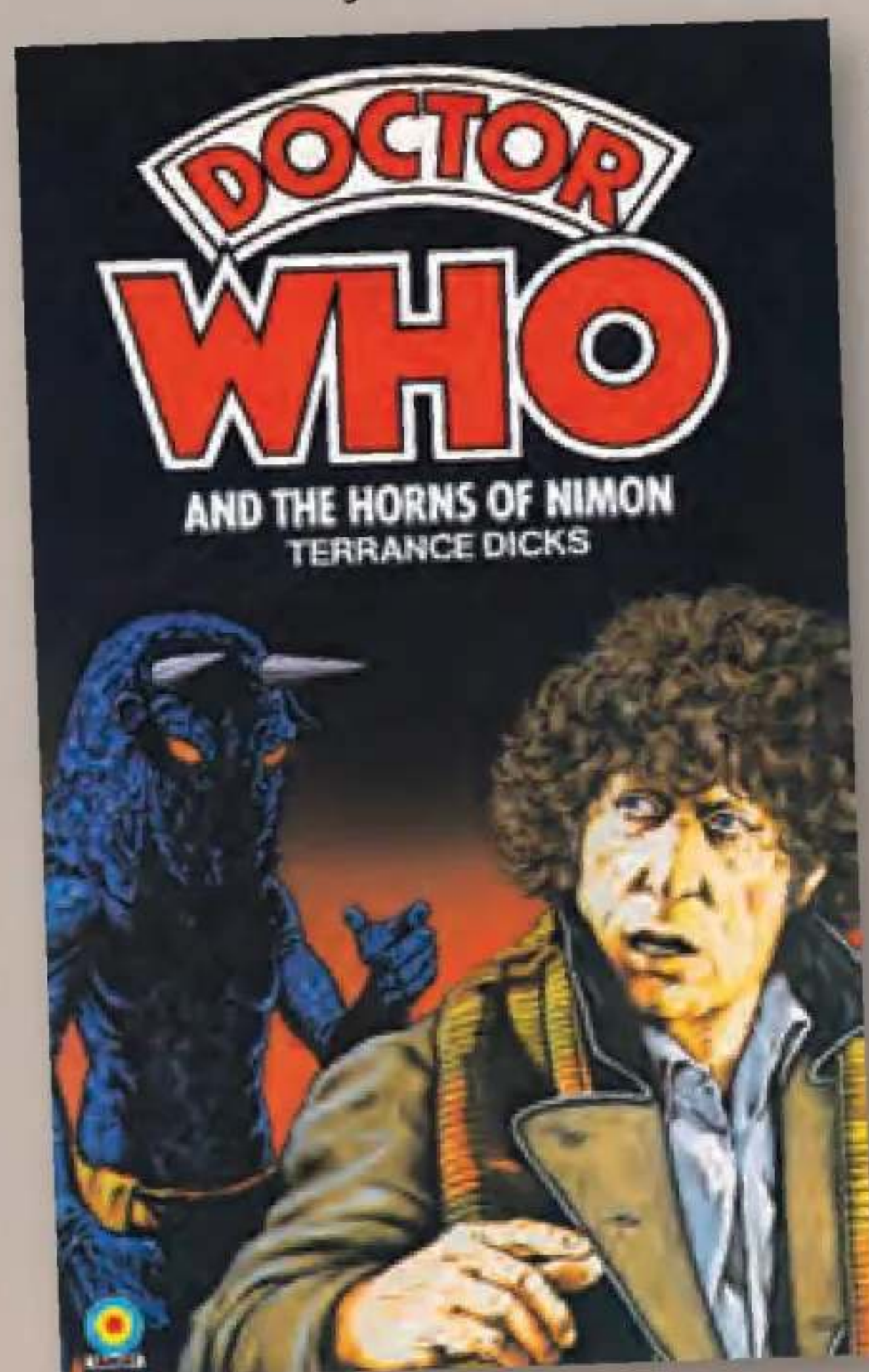
ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 22 December 1979	6.10pm-6.35pm	BBC1	25'41"	6.0M (100th)	-
Part Two	Saturday 29 December 1979	5.50pm-6.15pm	BBC1	25'00"	8.8M (56th)	-
Part Three	Saturday 5 January 1980	6.20pm-6.45pm	BBC1	23'26"	9.8M (40th)	-
Part Four	Saturday 12 January 1980	6.05pm-6.35pm	BBC1	26'45"	10.4M (26th)	67

Merchandise

Below:

Novelisation cover by Steve Kyte.



Far right:

Video and DVD releases of the story.

For WH Allen, Terrance Dicks novelised Anthony Read's scripts as *Doctor Who and the Horns of Nimon*; he named the spaceship captain as Sekkoth, the Co-Pilot as Sardor, and made Teka the daughter of the King of Aneth. The book, with a cover by Steve Kyte, was published simultaneously in hardback and as a Target Books paperback in October 1980; the paperback was later numbered book 31 in the Target Library.

Anthony Read had been commissioned to write a new novelisation to be released as a talking book by AudioGO, but the company collapsed in 2013 while he was still making revisions and – at the time of press – it remains unreleased following his death in 2015.

The Horns of Nimon was released on BBC Video in June 2003. The serial was released on the BBC DVD *Myths and Legends* box set (along with *The Time Monster*) released in March 2010. The extras for *The Horns of Nimon* were:

- **Commentary** with actors Lalla Ward, Janet Ellis and Graham Crowden and writer Anthony Read
- **Who Peter - Partners in Time: 1963-1989** – since the birth of *Doctor Who* in the 1960s, it has shared an almost symbiotic relationship with the long-running BBC children's magazine show *Blue Peter*. In this special documentary, some of those involved look back over the history of that relationship with Clayton Hickman, Russell T Davies, Richard Marson, Biddy Baxter, Rob Shearman, Steve Thompson, Peter Purves, Janet Ellis and hosted by Gethin Jones

- **Read the Writer: Anthony Read Remembers *The Horns of Nimon*** – Anthony Read, writer of *The Horns of Nimon*, looks back at the production of the story
- **Peter Howell music demos**
- **Photo gallery**
- **Radio Times listings** in Adobe PDF format
- **Subtitle production notes**
- **Easter Egg** – Scottish Falsetto Sock Puppet Theatre

The Horns of Nimon was available on DVD with issue 139 of GE Fabbri's *Doctor Who – DVD Files* published in April 2014.

In July 1993, BBC Enterprises released the CD *30 Years at the Radiophonic Workshop* which included Dick Mills' comedy special sound track *Doctor's Repair to TARDIS' Central Column Fails* from *The Horns of Nimon*.

The second colour publicity postcard for K9, in which the robot was seen on the Skonnan freighter set, was issued in 1979 from Larkfield Printing.

Harlequin Miniatures issued metal models of Nimon in 1998.

For its second run of original Eighth Doctor audio adventures in March 2002, Big Finish released *Seasons of Fear* by Paul Cornell and Caroline Symcox. The two-disc story, which starred Paul McGann and India Fisher, featured the return of the Nimons. ■



Cast and credits

CAST

Tom Baker..... Doctor Who
Lalla Ward..... Romana
with
Graham Crowden Soldeed
Michael Osborne..... Sorak
John Bailey Sezom [4]
Bob Hornery Pilot [1]
Janet Ellis Teka
Simon Gipps-Kent Seth
Malcolm Terris Co-Pilot [1-3]
Robin Sherringham Nimon
Bob Appleby, Trevor St John Hacker.....
..... Nimon [4]
David Brierley Voice of K9
Clifford Norgate Voice of the Nimon



UNCREDITED

Nicholas Drake, Daniel Tabori, Rachael Wheeler, Zena Daire, Katy Jarret.....Anethans
Terry Gurry, Joe Santo, Derek Suthern, Edmund Thomas, Norman Bradley, Peter Roy, Paul Barton, David Glen Skonnans Guards
Peter Jackson, Roy Shelley, Trevor Wedlock, Ronald Meyer, Robert Barker, Roy Brent, Ray Lavender, Donald Groves, David Harris, Jim Delaney, Eric French, Derek Chafer
..... Skonnans Elders
Gary Gold, Jane Frost, Debbi Thomson.....
..... Anethan Corpses

CREDITS

Written by Anthony Read
Incidental Music: Dudley Simpson
Special Sound: Dick Mills
Production Assistant: Henry Foster
Production Unit Manager: John Nathan-Turner
Director's Assistant: Elizabeth Sherry
Assistant Floor Manager: Rosemary Chapman
Studio Lighting: Nigel Wright
Studio Sound: John Hartshorn
Technical Manager: Derek Thompson
Senior Cameraman: Alec Wheal
Visual Effects Designer: Peter Pegrum
Electronic Effects: Dave Jervis
Vision Mixer: James Gould
Video-Tape Editor: Rod Waldron
Costume Designer: June Hudson
Make-up Artist: Christine Walmesley-Coatham
Script Editor: Douglas Adams
Designer: Graeme Story
Producer: Graham Williams
Directed by Kenny McBain
BBC © 1979

Left:
Romana
doesn't like
what she sees.

Profile

GRAHAM CROWDEN

Soldeed

Born Clement Graham Crowden in Edinburgh on 30 November 1922, he was the son of teacher Harry, and Anne (née Paterson). Leaving Edinburgh Academy, he worked in a leather tannery, then in 1940 joined the Royal Scots Youth Battalion but was invalided out after being accidentally shot by his sergeant in training.

He entered the theatrical world in 1944 as assistant stage manager at Stratford's Shakespeare Memorial Theatre, also taking spear-carrying roles. Further Rep theatre came in Dundee, Glasgow Citizens and Nottingham. At Pitlochry Rep in 1950 he met costume supervisor and actress Phyllida Hewat and they married in 1952. Of four children, daughter Sarah became a successful actress.

Leading roles in Bristol Old Vic's 1955/6 season included *Major Barbara* and there

followed eight groundbreaking years at the Royal Court including *One Way Pendulum* (1959/60), Crowden also featuring in 1965's movie version. Other highlights included *Platonov* (1960) and *Exit the King* (1963).

He joined Laurence Olivier's National Theatre, then based at London's Old Vic, appearing in *The Royal Hunt of the Sun* (1964/5), *Much Ado About Nothing* (1965, televised by the BBC in 1967), *Black Comedy* (1965/6), *A Flea in Her Ear* (1966), and Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (1967). Leaving the National in 1968, Crowden briefly returned for Stoppard's *Jumpers* (1972). He later joined Stratford's Royal Shakespeare Company and London's Aldwych Theatre for *Henry VI*, *As You Like It* and *Coriolanus* (all 1977/8) and *The Life and Adventures of Nicholas Nickleby* (1980).

Meanwhile, in TV and film he often portrayed wild-eyed eccentrics or pompous aristocratic and authority figures.

Crowden had worked with director Lindsay Anderson at the Royal Court and appeared in Anderson's institutional film satires *If...* (1968), *O, Lucky Man!* (1973) and *Britannia Hospital* (1982). He also appeared in Michael Palin movies *Jabberwocky* (1977) and *The Missionary* (1982), and TV film *East of Ipswich* (1987). Supporting film roles included *Morgan!* (1966), *The Rise and Rise of Michael Rimmer* (1970), *The Ruling Class* (1972), *The Final Programme* (1973), James Bond movie *For Your Eyes Only* (1981), *The Company of Wolves* (1984), *Out of Africa* (1985) and *Calendar Girls* (2003).

Early television appearances came in serial *Nicholas Nickleby* (1957) and soaps *Starr and Company* (1958), *Harpers West One* (1961) and *Emergency – Ward 10* (1961).

Guest roles followed in *Danger Man* (1965), *Public Eye* (1965), *Dr Finlay's Casebook* (1965/6), *Callan* (1970), *Mystery and Imagination* (1971), *Catweazle* (1970), *Casanova* (1971), *The Snow Goose* (1971),

Below:
Graham Crowden in *Waiting for God* with Stephanie Cole.



The Adventures of Black Beauty (1974), *Zodiac* (1974), *Star Maidens* (1976), 1990 (1977) and *The Camerons* (1979).

Crowden was offered the role of the Fourth Doctor in 1974 but turned it down, not willing to commit to such a lengthy spell in one series.

In the 1980s he appeared in *For Maddie with Love* (1980) and in crime series *The Professionals* (1982), *Agatha Christie's Partners in Crime* (1983), *C.A.T.S. Eyes* (1985) and *Bulman* (1987). Prestige adaptations included *The Cleopatras* (1983), *Cymbeline* (1983), *Much Ado About Nothing* (1984), *Bleak House* (1985), *Monsignor Quixote* (1985) and *All Passion Spent* (1986). Comedy performances peppered his TV career; he was in naval sitcom *HMS Paradise* (1964), guested in *Marriage Lines* (1964) and *Porridge* (1975), and was a regular in *Bill Dainty, Esq* (1976) and *The Sun Trap* (1980). Comic films included *Percy* (1971) and *Up the Chastity Belt* (1972).

Acclaimed cult satire *A Very Peculiar Practice* (1986-8) marked a career highlight, Crowden playing opposite Peter Davison as Jock McCannon. Further satire came in *The Comic Strip Presents...* (1988/90). His biggest success came as ageing eccentric Tom Ballard in *Waiting for God* (1990-4). Bookending these TV successes were National Theatre productions *Bed* (1989), *The Voysey Inheritance* (1989), *Richard II* (1995) and *Blinded by the Sun* (1996/7).

Notable latter TV work included *Love on a Branch Line* (1994), *Richard II* (1997), *Vanity Fair* (1998), *The 10th Kingdom* (2000), *The Way We Live Now* (2001) and *The Lost Prince* (2003).

Popular TV included *The Inspector Alleyn Mysteries* (1993), *Midsomer Murders* (2002), *Waking the Dead* (2007) and *Foyle's War* (2008).

On radio he was Sir Ronald in Mark Gatiss' science-fiction comedy *Nebulous* (2005-8).

Crowden died on 19 October 2010 in Edinburgh, aged 87, after a short illness. He provided his own epitaph: "I've done very good work, for very bad money." ■



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